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# MANUSCRIPTS

*Sacred and Secular*

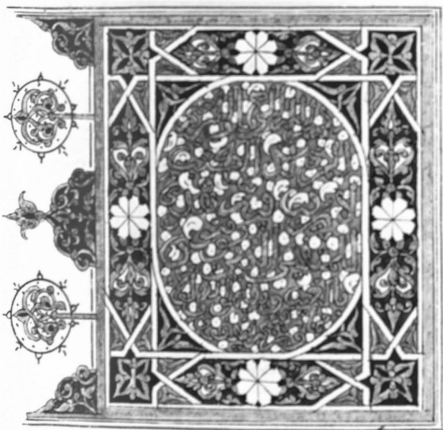




# MANUSCRIPTS *Sacred and Secular*

# MANUSCRIPTS

Endowment for Biblical Research  
Boston 1985



# *Sacred and Secular*

from the collections  
of the Endowment for Biblical Research and Boston University

Edited by Judith Oliver



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Cover illustration:  
French Book of Hours, fifteenth century.  
No. 104

Title page illustration and opposite page:  
Koran in Arabic, nineteenth century.  
No. 9

Chapter opening illustrations:  
Latin Vulgate Bible, thirteenth century.  
No. 33



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## *A Word from the Publisher*

Endowment for Biblical Research, Boston, was established in 1920 to facilitate research on, and the more general study of, the Bible and the history of the Christian Church. The Endowment has sponsored translation projects, publication of periodicals and books, archeological excavations, preservation of documents, research scholarships, and public lectures on biblical topics. It has also provided related assistance to educational institutions in the United States and abroad.

Endowment for Biblical Research has traditionally made its collection of biblical materials available to the general public. Therefore, the Trustees are pleased to make the Endowment's medieval manuscripts more widely known through publication of this catalogue. In order to

make this publication most convenient for scholars, the descriptions of two collections of related manuscripts belonging to Boston University are also included.

Production would not have been possible without the dedicated and painstaking work of Dr. Judith Oliver, Assistant Professor of Art History, Boston University. While it will be obvious to readers that the catalogue has been for her a labor of love, the Trustees wish to extend publicly their warmest thanks to Professor Oliver. They also acknowledge their debt of gratitude to Dr. Howard Gotlieb, Director of Special Collections, for his helpful interest in, and support of, the project.

It is the Trustees' sincere hope that *Manuscripts Sacred and Secular* will enable



the Endowment's collection, and the accompanying manuscripts of Boston University, to be more widely known and enjoyed.

Endowment for Biblical Research, Boston  
February 27, 1985

Elaine H. Harkness  
Richard M. Harley  
Stephen R. Howard  
J. Alden Manley  
Virginia B. Stopfel  
C. Lawrence Bond, *Trustee Emeritus*

## *Foreword*

The Endowment for Biblical Research Collection comprises Bibles, theological works, manuscripts, pottery, sculpture, and a jar in which one of the Dead Sea Scrolls was found. The Endowment Collection includes more than one hundred and fifty editions of the Book of Common Prayer and more than five hundred variant printings of the Bible, extending from 1462 to modern times, as well as English and Continental works printed prior to 1760, American books before 1800, and private-press books of all periods.

The medieval manuscripts listed herein and the other resources found in the Endowment Collection are available to interested individuals who contact the Department of Special Collections, Mugar Memorial Library. Professor Oliver

contributes an important service to the realm of scholarship by making known this aspect of the Collection's holdings.

Howard B. Gotlieb  
*Director of Special Collections*  
Mugar Memorial Library  
Boston University

## *Introduction*

One little-known treasury of medieval art in the United States is a collection of medieval manuscripts belonging to the Endowment for Biblical Research, Boston. The collection is currently on deposit in the Special Collections of Boston University's Mugar Memorial Library. Western medieval books of the Gothic period predominate, but a varied and fascinating group of non-Western manuscripts of Armenian, Byzantine, Ethiopian, Russian, Syriac, and Islamic origin add breadth to the Endowment's holdings. In all there are nineteen manuscripts, one incunabulum with hand illumination, and eighty-seven single leaves. Surprisingly little research has ever been done on these manuscripts. The attention of art historians was first called to the Endowment Collection by Lilian Randall

who discussed and illustrated four leaves (Nos. 95, 98, 108 and 109) in her 1954 *Connoisseur* article. In 1968 the Syriac Lectionary (No. 15) was exhibited at Brandeis University. However, the manuscripts escaped inclusion in Bond and Faye's 1962 *Supplement* to De Ricci's *Census*, and none are listed in the earlier *Census* volumes of 1935–1940. The present catalogue was therefore undertaken to bring this important collection to public attention.

In addition to the Endowment Collection, four manuscripts and ninety single leaves owned by Boston University are also included in the present catalogue. One manuscript is from the Hawley Collection, another from the School of Theology Collection, and two are from the William E. Barton Collection. Of the



leaves, eighty-three are from the School of Theology Collection, four from the General Manuscript Collection, and three from the Hawley Collection. Only one of these items (No. 3) was listed in Bond and Faye; none are in the earlier *Census*. They are kept in Special Collections in Mugar Memorial Library and in the Library of the School of Theology. The eighty-three leaves in the School of Theology (hereafter identified as STh MS. leaves), discovered only as this catalogue was going to press, are described somewhat cursorily. Only one (No. 39) has an historiated initial; a few others have minor foliate illumination. Many appear to be from the same manuscripts as leaves in the Endowment Collection. [Omitted from this catalogue are the Samaritan Manuscripts of the William E. Barton Collection (two scrolls, fourteen codices, and two single leaves), presumably late nineteenth or early twentieth century in date except one twelfth-century leaf. A brief typescript catalogue of this material by James Purvis is available in Special Collections. See also Purvis's article "Studies on Samaritan Materials in the W. E. Barton Collection in the Boston University Library," *Proceedings of the Fifth World Congress of Jewish Studies* (Jerusalem: Hebrew University, 1972), pp. 134–143.]

The earlier history of most of the manuscripts and leaves in the Endowment Collection is unknown. A number were purchased in the 1940s and 1950s in London and the United States by A. Marguerite Smith, librarian of the then Zion Research Foundation. One major source was Otto Ege, a book collector in Cleveland, Ohio, who had the deplorable habit of slicing up his manuscripts and

selling their leaves individually. The manuscripts in his collection were listed in De Ricci's *Census* (II:1937–1948) but it is impossible to be certain whether any of the Endowment's leaves came from manuscripts listed in the *Census*, given the terseness of the citations. Some of the leaves definitely came from Ege books that were not included in the *Census*. The remainder of Ege's collection is now on deposit at the Cleveland Museum of Art. I have unfortunately not had the opportunity to examine the Cleveland manuscripts to see whether any of the Endowment's leaves came from the surviving volumes. Some of these leaves were probably part of a now dismembered portfolio of sixty leaves, *Original Leaves from Famous Bibles, Nine Centuries 1121–1935*, a gift of Otto Ege to the then Zion Research Foundation. One of forty scrapbooks of leaves Ege formed was sold at Christie's in New York on January 30, 1980, as lot 212. Several leaves from manuscripts represented among the Endowment's cuttings (Nos. 74, 63) have subsequently come on the market. Others can be positively identified in public collections, but the task of tracking down the hundreds of leaves belonging with those in the Endowment Collection seems overwhelming. It is hoped that publication of this catalogue will aid in the search so that eventually more may be learned about the books to which the Endowment's leaves belonged.

The oldest Western texts in the collection are a few single leaves from an eleventh-century sacramentary or missal and from a missal and three Bibles of the twelfth century (Nos. 23–26 and 66–67), all presumably made for monastic use. The Bible was the text copied most fre-

quently in the twelfth century as it was the focus of contemporary scholarship. It was often glossed with commentaries by church fathers (Nos. 23, 24, 26), and even paraphrased in Latin verse by Peter Riga (c. 1140–1209) (Nos. 18, 19). In the thirteenth century, Bibles were mass-produced in professional secular ateliers for a new clientele: mendicant preachers of the Franciscan and Dominican orders and students at the newly established universities of Paris, Oxford, and Bologna. These Bibles had to be portable (hence their name *portos*), as students and mendicants carried them to class or to pulpits set up in the marketplace. Paris was the great center of Bible production in the thirteenth century and its output is well represented in the collection by eighteen single leaves from eleven different manuscripts in addition to two complete Bibles. One of these (No. 34), richly illuminated with historiated initials, was produced in the 1240s by the Johannes Grusch atelier, a leading Parisian workshop. The other (No. 33), a more modest creation of the same period with foliate initials, was undoubtedly produced for a poor cleric or student who could not afford such high fashion. English and Italian Bible production of this period is also represented, the former (No. 21) in a late-thirteenth-century manuscript with lavish and elegant penwork initials, and the latter (No. 45) in a northern Italian Bible of c. 1250–1275 with historiated initials, comparable in quality to the work of good Parisian illuminators. Its scribe and artist were in fact influenced by Parisian Bibles as well as by the Byzantine heritage of the Italian Dugento. Finally, there is a Bible made in Germany (No. 40), the humble crea-

tion of mendicant friars, amateurs at writing and decorating who undoubtedly needed a Bible for their own use. Their tanned faces peep out at us from inside many initials.

As literacy spread, lay people were increasingly important patrons of the booksellers in the Gothic period. The one book a layman was most apt to own in the thirteenth century was a psalter, the primer from which he learned to read (No. 74). Popular religious piety in the Gothic period centered much of its devotion on the Virgin Mary. The book of hours (offices said in the Virgin's honor eight times a day) was the late-medieval best-seller throughout western Europe. The present collection includes fifteenth-century books of hours from England, Flanders, France, Italy, and the Netherlands, and a large number of single leaves—almost all with illuminations—taken largely from French books of hours. Several of the bound manuscripts have been shorn of their illuminated pages. The Dutch Hours dated 1484 (No. 85) retains striking large foliate initials at major text divisions. The Italian Hours (No. 111) preserves only two historiated initial pages, one sadly overpainted. A French book of hours from Rennes with a colophon dated July 24, 1398 (No. 91), has lost all decoration save one small water-damaged miniature. A late-fifteenth-century book of hours from Coutances (No. 105) is modestly decorated with three miniatures in a very provincial style. A Parisian book of hours by the atelier of Maître François (No. 104) is much more lavishly illustrated with six surviving miniatures.

Among the single leaves are twenty-three with miniatures cut from ten differ-

ent French books of hours, dating from the second quarter of the fifteenth century to about 1500. The cycle of miniatures used to illustrate the hours in fifteenth-century France was a standard series of scenes from the Infancy of Christ. With some exceptions, these are well represented by our leaves: the Annunciation at Matins (Nos. 97, 102), the Visitation at Lauds, the Nativity at Prime (Nos. 97, 103, 107), the Annunciation to the Shepherds at Terce (Nos. 87, 97, 98, 102, 107, 109), the Adoration of the Magi at Sext (Nos. 87, 97, 98, 102, 106, 107), the Purification at None, the Flight into Egypt at Vespers (Nos. 106, 107, 108, 109), and the Coronation of the Virgin at Compline. Northern books of hours substituted a Passion cycle for that of the Infancy. The Entombment of Christ at Compline in No. 95 is the sole example of such northern iconography among these leaves. Most unusual is the appearance of the Tree of Jesse at Matins in No. 109, a new subject introduced by printed books of hours at the end of the fifteenth century.

The late Middle Ages is also represented by leaves from large folio Bibles and liturgical books used in church services. Especially numerous are the music books—antiphonals and graduals—used by the choir for daily offices and the mass. These were imposing folio volumes set up on lecterns so that the whole choir could read the music without difficulty. One Italian gradual (No. 59) has historiated initials six inches square to introduce its musical chants.

Growing literacy and lay book production in the late Middle Ages led to the triumph of the vernacular tongues over Latin. Books of hours frequently mix

French or English with Latin (see Nos. 86 and 104); No. 85 is entirely in Dutch. Increasingly, people wanted to read the Bible in their own language. In the late fourteenth century John Wycliffe (d. 1384) translated the Bible into English. Although it was later declared heretical, nearly two hundred copies of his translation have come down to us, including a New Testament in this collection (No. 22).

Scribes and illuminators found it increasingly difficult to keep up with the growing demands of a large and literate population for books of all kinds. Experiments with mechanically reproduced pictures and text beginning in the late fourteenth century culminated in the invention of movable type in the mid-fifteenth century. For the next century the two forms of book production coexisted, with illuminators decorating both hand-produced and printed books. Such a hybrid work (No. 79)—printed with hand illumination—concludes the history of medieval book production exemplified by the books in this collection.

This catalogue concentrates on the Western books, but it includes a checklist with brief descriptions of the non-Western material. Since the Western manuscripts consist largely of Bibles and books of hours, the catalogue has been organized by type of text, each subdivided by nationality and then arranged chronologically. A glossary of technical terms and a list of works consulted are appended.

Manuscript illuminations constitute the largest body of medieval art that survives, much of it in pristine condition. However, manuscripts are of interest not only to art historians. The texts of manu-



scripts are studied by scholars of Romance and Germanic languages, historians, liturgists, musicologists, and paleographers. Text and pictures together still are only parts of a whole manuscript, for the disparate physical elements that make up a finished book—parchment, ink, colors, minor forms of decoration, sewing, and binding—all add to one's knowledge of an individual volume. Often these elements provide telling evidence of where a book was made and what its subsequent life over the centuries has been like. In writing this catalogue, attention has therefore been paid to many aspects of each book, in hopes of providing information of use to scholars in different fields. Each entry includes a physical description, a survey of textual contents, a discussion of decoration and miniatures, and a summary of evidence for the book's provenance.

Since little or no information about these manuscripts exists, they have provided a rare opportunity for completely new research applying the techniques of codicology, paleography, studies in liturgical usage, and conventional stylistic analysis to single leaves and whole manuscripts. The catalogue began with the research projects of students in my graduate seminar on the history of the medieval book in the Fall of 1981: Andrea Asken, Michael Beauchemin, Lise Foss (a graduate student in musicology), and Allyson Sheckler. Without their enthusiastic participation and perseverance, it would not have become a reality.

We are profoundly grateful to the Board of Trustees of the Endowment for Biblical Research for the financial support which made this catalogue possible and to the staff of Mugar Memorial Li-

brary's Special Collections and its director, Dr. Howard Gotlieb, for large amounts of their time, patience, and assistance. My special thanks go to Michael Edmonds, Special Collections Rare Book Selector, whose office I have frequently invaded and occupied for much of the past year and a half. Thanks also go to Allyson Sheckler for typing and computer editing and to Robert Joseph Sheckler for delaying his arrival in the world until the typescript was completed. I gratefully acknowledge the assistance and helpful suggestions of the scholars consulted while working on this catalogue: Christine Boot, Jean Krochalis, Thomas Mathews, John Plummer, Jean Preston, Kathleen Scott, Ihor Sevchenko, Anne van Buren, Gary Vikan, and Roger Wieck.

Judith H. Oliver  
*Assistant Professor*  
Art History Department  
Boston University

### Contributors to the Catalogue

ABA	Andrea B. Asken
MRB	Michael R. Beauchemin
LWF	Lise W. Foss
JHO	Judith H. Oliver
AES	Allyson E. Sheckler



# MANUSCRIPTS *Sacred and Secular*





## I. *Non-Western Manuscripts*

### A. Armenian

1.

#### **Leaf from a Bible**

In Armenian, 1121 (?)

MS. Leaf 4, Endowment Collection

Paper 374 × 240 mm., two columns of 33 lines in black ink with vermilion capitals and magenta ruling. Text and date identifications supplied by unknown book dealer's label. JHO

2.

#### **Ordinary**

In Armenian, seventeenth century (?)

Twenty-one miniatures

MS. 16, William E. Barton Collection

Figures 1, 2

Paper, 25 fols. 265 × 190 mm., two columns of 20 lines. Single-column miniatures (c. 65–75 × 57 mm.), two headpieces, seven zoomorphic initials, and four marginal pendants. Original tooled leather binding with triple fillet and foliate band design.

Text incomplete at beginning. The numerous miniatures depict three clerics performing the Eucharist. Mitered or bareheaded and tonsured, two hold a flabellum and a censer, the third (the celebrant) faces the altar, which displays the chalice and host, a covered chalice, a cross, or a bound Gospelbook. The priest holds the chalice or host, turns and blesses, bows to the altar, or holds the Gospels. The miniature on fol. 2 depicts a tonsured cleric blessing the mitered priest; that on fol. 13v has a seraph. The miniatures and other decorations are



Fig. 1  
Ordinary. No. 2



Fig. 2  
Ordinary. No. 2

brightly colored in gold, orange, and aquamarine blue with magenta, royal blue, pink, and black details. Thomas Mathews, who is currently working on the manuscript, suggests that it may date to the seventeenth century and come from Constantinople.

Provenance: purple number 21 on front pastedown; gift to Boston University of the family of the Reverend William E. Barton, 1952. JHO

## B. Byzantine

3.

**Greek Gospels**

Tenth century (?)

STh MS. 22

Parchment, 158 fols. 230 × 180 mm., one column of 18 lines, stylus ruled. Greek minuscule script in brown ink, small gilt capitals and running headings outlined in purplish red. One small zoomorphic initial of same (fol. 6v). Lacks binding, sewn in quires of eight, first three and last three leaves loose, limp, and badly water-damaged.

Contents described by David Kim in 1958: twenty-three chapters of Luke (lacking first), twelve chapters of Mark (lacking four), six chapters of John (lacking fifteen), and three chapters of Matthew (lacking twenty-five). Professor Kim found its text closest to Codex Y Macedonianus, which is a ninth-century Greek Gospels.

Provenance: gift to Boston University of Archbishop Makarios of Cyprus in 1958, from his archepiscopal archives. According to Makarios, three leaves at the beginning and ten at the end were lent to someone forty years ago and not returned.

Bibliography: *Bostonia* 32 (1958):12–13 with photo of Mark 6:56–7:6 text page and description of the manuscript by David Kim; Bond and Faye, p. 222. JHO

4.

**Leaves from a Greek Gospel****Lectionary**

Twelfth century with modern marginal miniatures and embellished foliate initials; St. Mark (Leaf 1), St. Luke (Leaf 2)

MS. Leaves 1–2, Endowment Collection  
Figure 3

Parchment 300 × 236 mm., two columns of 25 lines, stylus ruled. Brown ink text, red rubrics, gold over green headings, three- to four-line red or gold and red fo-



Fig. 3

From a Greek Gospel Lectionary, leaf 2  
detail. No. 4



liate initials with green, blue/red foliate flourishes added.

Pages from Mark and Luke with penciled foliations 84 and 105. Two single figures 13 cm. tall in fore-edge margins holding a book or scroll and standing on small platforms, deliberately smudged. Model misunderstood in figure of Luke (105v), who holds a scroll in the underdrawing that was partially painted over as part of his blue drapery. These miniatures were first recognized as forgeries by Ihor Sevchenko. They are very likely the work of Demetrios Pelekasis, who was active in the 1920s and 1930s. See Vikan, "Forged Byzantine Miniatures," and Vikan 1973, nos. 66 and 67. In correspondence, Gary Vikan has suggested that the source of the figures in the Endowment's leaves may have been a Palaeologan manuscript similar to the thirteenth-century Praxapostolos, Vatican Library MS. gr. 1208. Both figures on the leaves seem to be variants on a figure such as Luke on Vat. gr. 1208 fol. 3v. Two additional leaves from the same manuscript with marginal portraits of Matthew and John are at Harvard (Harvard 1955, No. 36, Pl. 3).

Provenance: purchased by A. Marguerite Smith in Athens in 1954. JHO

## 5.

### **Greek Gospel Lectionary**

Fifteenth century (second half)  
MS. 15, Endowment Collection

Paper, 219 fols. (unfoliated) 200 × 140 mm., one column of 22 lines. Paper wa-

termarks of scales in circles and crossed arrows, both typical of Italy in the second half of the fifteenth century (Briquet I, pp. 178, 361). Text in brown ink with red rubrics and initials. Crude pylon headpiece on fol. 1 of five-pointed stars in red circles. Text defective, paper tattered at ends, stained and wormholed throughout. Binding: boards with remnants of tooled leather covering. Brass cross on upper board, inscribed "IC XS NK" (Jesus Christ Victory) on its four arms. Burlap sewn over spine.

Provenance: London, Maggs 1945, no. 597; A. Marguerite Smith 1955. Undated note of Harry Buck gives the manuscript the number L-1840 and says it will be published in a listing of manuscripts in the *Zeitschrift für Neu Testament Wissenschaft*. JHO

## C. Ethiopian

## 6.

### **Psalter**

In Ge'ez, thirteenth to fifteenth century  
MS. 19, Endowment Collection

Parchment, 105 fols. 135 × 90 mm. Binding: tooled covers and spine with triple fillet and small circle tools. Leather carrying pouch in two pieces, lacks strap. Psalter with private and public prayers at the end and names of two owners on the first page, according to a penciled note inserted in the book by Samuel Mercer (1951).

Provenance: No. 16106 on back flyleaf. Acquired by A. Marguerite Smith from Arnold Just in 1941. JHO

7.

**Gospels**

In Ge'ez, c. sixteenth to eighteenth century

MS. 18, Endowment Collection

Parchment, 82 fols. 150 × 100 mm.

Black and red ink. Binding: plain wooden boards with quires stitched to cords across spine. Text: Gospel of John with additions from Matthew and Luke. Full typed description in Special Collections by Ephraim Isaac.

Provenance: acquired by Wilberforce Eames c. 1891 in Paris from Maison Neuve (?); given or sold by him to V. H. Paltsits; purchased from his estate by Maury A. Bromsen in 1955; sold to the Endowment in 1980. JHO

8.

**Liturgical Manuscript**

In Ge'ez, date unknown

MS. 20, Endowment Collection

Parchment, 131 fols. 162 × 108 mm. Red and black ink, two columns of 23 lines.

Modern penciled pagination. Cross in square diagram in red and black ink on p. 255. Binding: plain wooden boards (back cover off), string bundle bookmark attached, spine exposed.

Provenance: given by Abuna Matewos to Samuel A. Mercer, and by him to A. Marguerite Smith in 1952: no. 5722 on last verso. Text translated by S. Mercer in "The Ethiopic Liturgy," Hale Lectures 1914–1915. JHO

**D. Islamic**

9.

**Koran in Arabic**

Morocco (?), nineteenth century

Illuminations

MS. 21, Endowment Collection

Figure 4

Polished paper, 372 fols. 115 × 115 mm. Illuminated double frontispiece (fols. 7v–8) with protective sheet. Two ornamental head or tail pieces (fols. 190, 370), with protective sheets cut to match. Red leather binding gilt tooled in green velour pouch with toggle and two metal rings (originally for a carrying strap). Text pages in black ink with red, blue, green, and yellow, bordered in red and blue 82 × 70 mm. Rubrics in gold.

Provenance: notes on fols. 371 and 372v say that "our courier Alexander brought it to us late at night" and that it was bought in Fez on Feb. 23, 1927, or at Oudgda on Feb. 25, 1927. No. 18397 on back pastedown. JHO

10.

**Koran in Arabic**

Turkey or Persia, sixteenth to nineteenth century

Illuminations

MS. 23, William E. Barton Collection

Polished paper, 301 fols. (unfoliated) 158 × 108 mm. Illuminated double frontispiece (water-damaged). Red leather binding (darkened) stamped and painted. Text pages in black ink with gold punctuation and gold borders, one column of 15 lines. Marginal pendants in pink and blue smudged.

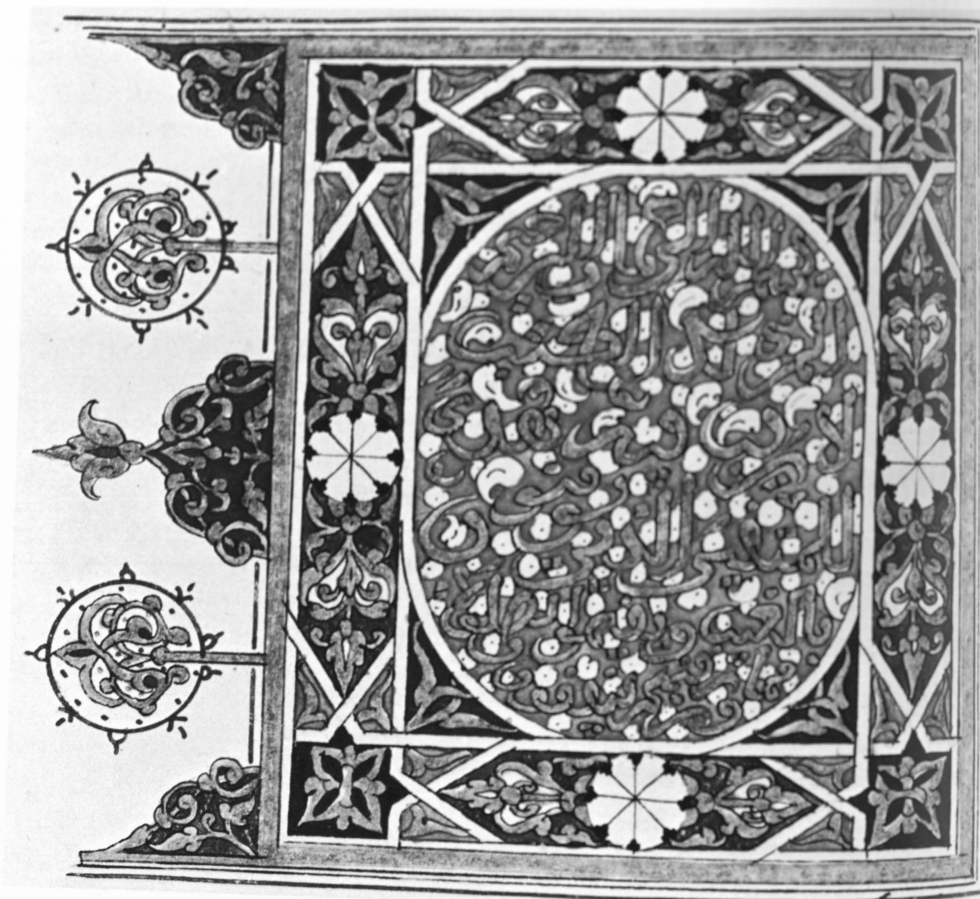


Fig. 4  
*Koran in Arabic. No. 9*

Provenance: bought in Constantinople in 1929, identified as Persian. Possibly Ottoman. Gift to Boston University of the family of the Reverend William E. Barton, 1952. JHO

**11.**  
**Leaf from a Koran**

Persia, 1700  
STh MS. Leaf 1

Polished paper 165 × 110 mm. Text pages in black and red ink with gold studs, framed in gold, one column of 11 lines. JHO

12.

**Leaf from an Album in Arabic and Persian**

Origin and date unknown  
MS. Leaf 93, General Manuscript Collection

Paper on cardboard  $444 \times 303$  mm.  
Unknown Arabic text in naskh and unknown Persian text in nastaliq, each surrounded by a border in large thuluth script. Owners' stamps. Gift to Boston University of Herbert Swett, 1979. JHO

13.

**Leaf from a Manuscript in Persian**

India or Persia, seventeenth century (?)  
MS. Leaf 94, General Manuscript Collection

Paper  $254 \times 155$  mm. Two columns of poetic text with delicate floral borders.  
Gift to Boston University of Herbert Swett, 1979. JHO

E. Russian

14.

**Leaf from a Collection of the Lives and Legends of the Saints**

Russia, eighteenth to nineteenth century  
St. Jerome  
MS. Leaf 3, Endowment Collection  
Figure 5

Paper  $328 \times 200$  mm. Framed miniature  $248 \times 147$  mm., colored in bright water-colors: yellow, orange, green, magenta, red, blue, and gold. Saint Jerome and lion in landscape outside a walled city, all



Fig. 5

*Leaf from a Collection of the Lives and Legends of the Saints. No. 14*

labeled in Cyrillic. Verso blank. For similar manuscripts see Brussels, Bibliothèque Royale, MSS. IV 1108–1109 in *Cinq Années*, nos. 84–85. JHO

F. Syriac

**15.**

**Bible or Lectionary Fragment**

In Syriac (Peshitta), sixth to seventh century

MS. 17, Endowment Collection

Parchment, five leaves and small portion of sixth (one quire) 285 × 215 mm., two columns of 24–25 lines. Unbound.

Brown ink, red rubrics, marginal notes in red, Estrangela script. Contains Romans 7:3–10:4, from a Bible or a lectionary of the Antioch rite.

Bibliography: Brandeis 1968, no. 34, pp. 22–23, and illus. 34 (fol. 5v); Clemons, *Checklist*, no. 7. JHO

## II. Bibles

### A. English

16.

#### **Leaves from a Latin Vulgate Bible (*Quarto*)**

England (?), first quarter thirteenth century (c. 1225)

MS. Leaves 16–18, Endowment Collection. Figure 6

Parchment 274–276 × 199–201 mm., two columns of 60 lines 194 × 111–116 mm. Gothic *textualis* script in brown ink by two scribes. (Leaf 16 is in a different hand than 17–18 and has the name “Henri Mendemi” (?) in its fore-edge margin.) Rubrics in vermillion. Letters for chapter numbers and heading (in margins) alternately red and blue. Chapters incorrectly marked (Leaf 16). One-

line psalm verse initials alternately red and blue in vertical column, two-line psalm initials of same with filigree of opposite and pensprays along textblock and top and bottom margins (Leaf 17). Eight-line burnished gold initial with penwork decoration extending along textblock in shades of green, blue, rose, and buff. Rest of first word in two- to three-line gold letters on rose and royal blue ground (Leaf 16). Text: I Chronicles 29:11–II Chronicles 4:3 (Leaf 16); Psalms 82:14–95:13 (Leaf 17); Proverbs 17:4–23:5 (Leaf 18).

Provenance: penciled foliation 114 (Leaf 16), 226 (erased) (Leaf 17), 234 (Leaf 18). Inscribed in pencil “1210 Cambridge.” Acquired from Otto Ege, November 1952. See No. 17. MRB

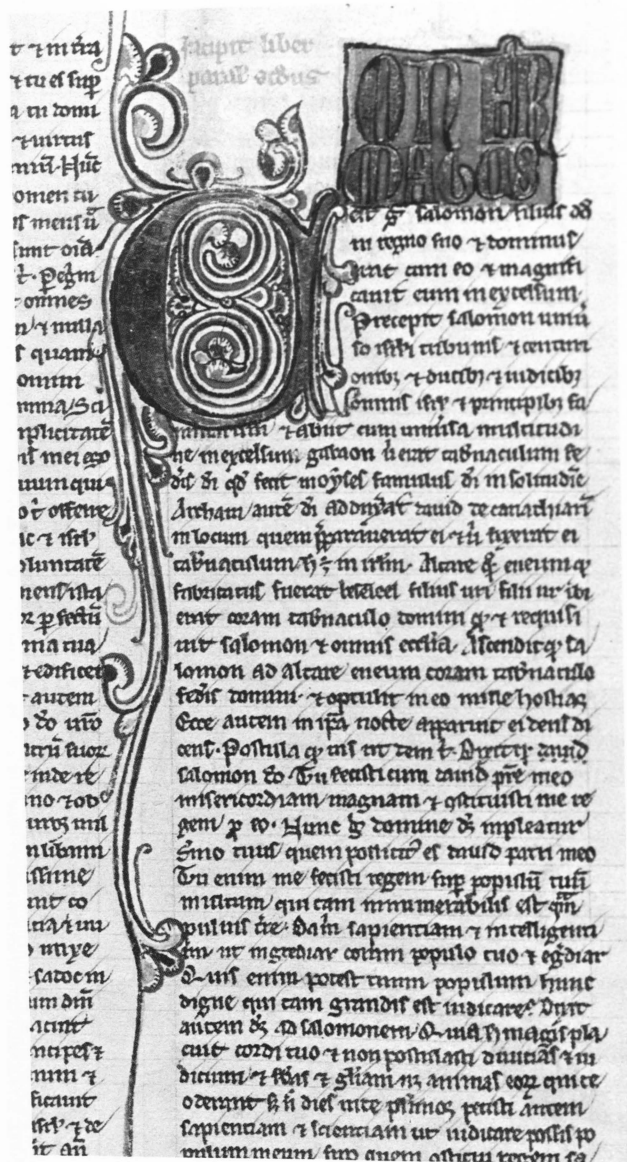


Fig. 6  
From a Latin Vulgate Bible, leaf 16 detail.  
No. 16

17.

Leaves from a Latin Vulgate  
Bible (Quarto)

England, early thirteenth century  
STh MS. Leaves 36–37

Parchment 275 × 200 mm., two columns  
of 60 lines 190 × 110 mm. Chapter num-  
bers in the margins. One-line red or blue  
initials for running headings. Text from  
Ezekiel (Leaf 36) and the Apocalypse  
(Leaf 37). Wide margins with glosses  
added by a number of hands. Penciled  
foliation 193 and 316. Provenance: deal-  
er's identification "Cambridge 1210." See  
No. 16. JHO

18.

Leaves from Petrus Riga, *Aurora*  
in Latin

England, late twelfth to early thirteenth  
century

MS. Leaves 8–10, Endowment  
Collection

Parchment 230–236 × 90–114 mm., one  
narrow text column of 49–51 lines 192 ×  
66 mm. Gothic *textualis* in brown ink, all  
verses begin on left with brown ink capi-  
tals between vertical rules, text begins  
above top rule. Two- to four-line blue or  
red initials with rudimentary pen flour-  
ishing of opposite, five-line two-color  
lobed initial of same with penwork. Two  
leaves from ends of quires with quire  
numbers and catchwords (Leaves 9, 10).  
Penciled foliation 32 (Leaf 8), 51 (Leaf 9),  
and 91 (Leaf 10). Text: Leviticus, *Aurora*  
11.419–508 (Leaf 8); Ruth, *Aurora* 1.62–1  
Kings, *Aurora* 1.84 (Leaf 9); and Gospels  
*Aurora* 11.120–211 (Leaf 10). See Beich-  
ner I, pp. 161–164, 246–250, and II, pp.

429–433. Peter Riga (c. 1140–1209) wrote his verse paraphrase of the Bible, the *Aurora*, in the late twelfth century. These leaves come from an early copy. Their strikingly tall, narrow format is typical of English university texts. Another leaf (fol. 56) is in the Otto Ege Portfolio, Pierpont Morgan Library, MS. 1021, no. 7. See also No. 19. JHO

19.

Leaf from Petrus de Riga, *Aurora*  
in Latin

England, late twelfth to early thirteenth  
century

STh MS. Leaf 17

Parchment 230 × 108 mm., one narrow  
text column of 50–51 lines 198 × 73 mm.  
See No. 18. This leaf is from the same  
manuscript. JHO

20.

Leaf from a Latin Vulgate Bible  
(Porto)

England, early third quarter thirteenth  
century

Historiated initial: King David

MS. Leaf 14, Endowment Collection  
Figure 7

Parchment 195 × 138 mm., two columns  
of 48 lines 137 × 95 mm. Gothic *textualis*  
script in brown ink, rubric in vermillion,  
one-line verse initials alternately red and  
blue, two-line initials of same with pen-  
work of opposite, six-line *Beatus* initial  
tooled burnished gold: crowned David  
seated playing harp. [Ed.: Drapery in  
large-fold style; smoothly rounded con-  
tours of gold frame suggest a date not



Fig. 7

Leaf from a Latin Vulgate Bible, detail.  
No. 20

much beyond 1250s. Palette: orange,  
lime green, brownish pink, and royal  
blue.] Text: Prologues and Psalms 1–  
9:12. Inscribed in pencil “Oxford, 1250.”  
Acquired from Otto Ege. MRB



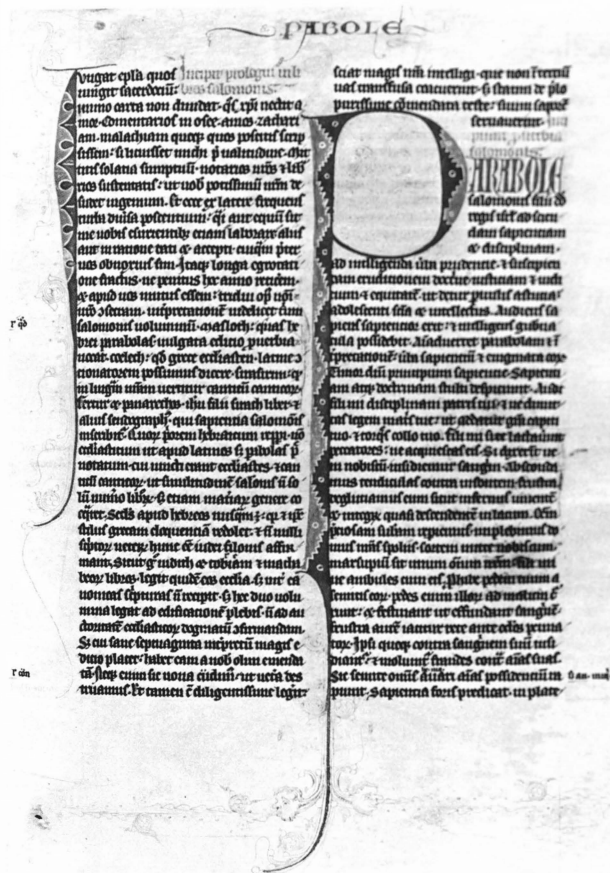


Fig. 8  
Latin Vulgate Bible Fragment,  
fol. 1. No. 21

21.

**Latin Vulgate Bible Fragment:  
Proverbs to Ecclesiasticus (Quarto)**

England, c. 1300

Penwork initials

MS. 4, Endowment Collection

Figures 8, 9

*Physical Description*

Parchment white and velvety, 41 fols.

255 × 190 mm. Two columns of 40 lines

168 × 121 mm. Ruled in brown ink: sin-

gle verticals, pairs of horizontal lines framing first two and last two lines, and three horizontals framing middle two lines. Outer grid of paired horizontal and vertical lines plus second set of horizontals across center of lower margin. Collation: tight modern binding, first and last leaves overcast onto existing quires.

1(1)16, 2(17)16, 3(33)9 (all overcast?).

Modern paper pastedown and three endpapers each end. Leaves gnawed by rodent: spine edge head and tail of leaves.

Fine spiky Gothic *formata* script in black ink. Running headings and chapter numbers in red and blue versals, red ink stroke on sentence capitals. Vermilion rubrics. Numerous marginal annotations by contemporary hand underlined in red. Two-line initials are all in blue with red penwork. The use of blue initials in place of alternating red and blue ones is characteristic of thirteenth-century English manuscripts. Seven- to ten-line two-color (red and blue) lobed initials are used for prologues and biblical books;

prologue initials have red penwork surrounds, book initials two-color surrounds. The first line of the first word of a book is in blue versals (one to four lines tall) with red penwork. Occasionally the first few letters of the second word are also on the first line; these are in red versals with blue penwork. Dense filigree initials with heads of blowing “winds” in lower margin on fol. 1.

Binding: modern white leather with gilt inscription “The Writings of Solomon.”

### Contents

Proverbs, Ecclesiastes, Song of Songs, Wisdom, and Ecclesiasticus, each with prologue (none for Song of Songs or Wisdom). No rubrics for Ecclesiastes and its prologue (fol. 10v) or Wisdom (fol. 16). Song of Songs repeats numbering of chapter 6 twice; last chapter numbered 7 actually is chapter 8. Blank spaces left for rubrics 15v (4 lines) before Wisdom fol. 16, and 41v at end of Ecclesiasticus. JHO

### 22.

#### New Testament in Middle English, Wycliffe's Translation (*Porto*)

England, late fourteenth to early fifteenth century

MS. 5, Endowment Collection

### Physical Description

Parchment, 368 fols. (plus 2 paper fly-leaves each end) 163 × 113 mm., two columns of 27 lines 115 × 75 mm. Numerous holes in parchment, some within textblock (fols. 9, 144) and some which scribe wrote around (fol. 7). Ruling in light brown ink, single-line grid. Colla-

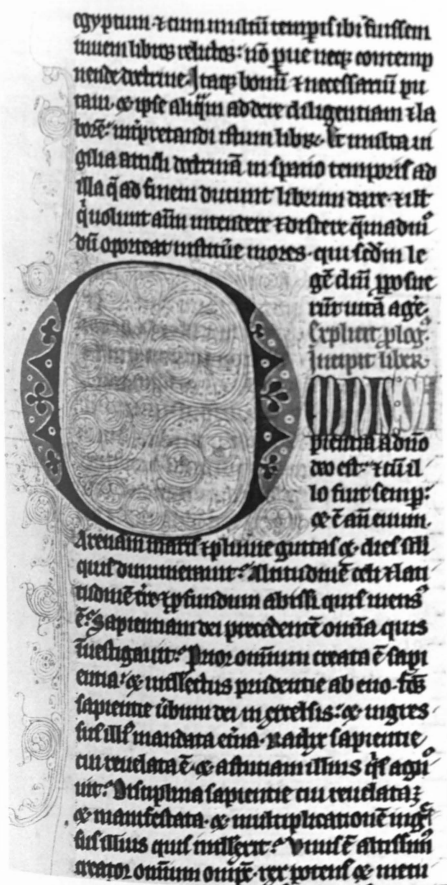


Fig. 9  
Latin Vulgate Bible Fragment, fol. 23 detail.  
No. 21

tion: 1(1)12–14(157)12 including 159a, 15(168)12–20(228)12, 21(240)12 lacks 7th, 22(251)12–28(323)12, 29(335)12 lacks 10th, 30(346)12, 31(358)10. Catchwords in bottom margin under inside column in same ink as text and frequently surrounded by a sketchy rectangular frame in the same ink. A quarter page of omitted text inserted between fols. 130 and 131. Its script is in the same ink but impossible to decipher due to water damage.

*Anglicana* script in brown ink with *cadels* in top line. Indications for readings in red ink usually found in margins. Headings for all books in brown ink with blue paragraph marks and red pen flourishing. Corrections in same brown ink by a number of contemporary hands (one on fol. 5 somewhat later). Small triple dot symbol in brown ink in margins denotes readings. There are several scribal hands. (My thanks to Jean Krochalis for identifying the script and noting the function of the marginal notes.) Chapter numbers are in brown ink with a red ink paragraph mark around them. One-line initials are in blue ink with a red line around them. Two-line initials in blue with red pen flourishing are used for chapters and prologues. Occasionally the first chapter will be a three- or four-line initial of this type, rarely six or seven lines with marginal flourishing (Prologue to II Thessalonians fol. 249v, seven-line; Hebrews 12 fol. 273v and II Timothy 4 fol. 258v, both six-line). Two- to four-line initials with marginal flourishing occur on fols. 264v, 274v, and 330. Three-line gold *champe* initials with purple and green vine sprays introduce the prologues to the four Gospels on fols. 1, 46v, 77v, and 131v.

Fifteenth-century binding: dark brown leather over board, blind stamped with a triple fillet framing foliate rectangular bars; five large floral tools center and corners inside frame. Brass clasps originally held leather straps to close book. Pairs of rivets remain on upper board. Offsets of fifteenth-century script and blue initials on front and back boards (illegible mirror script) from pastedowns which have been removed.

### *Contents*

This manuscript contains the New Testament with prologues for every book. The Gospels are followed by the Pauline Epistles, Acts, Canonic Epistles, and the Apocalypse. The text begins: "Here bi-gyneth a prologue on matheu," and ends after the Apocalypse "Here endiy ye Apocalips. Yt is ye laste book of ye Newe Lawe" in large capital letters. Certain errors appear within the text: Chapters 2 (fol. 245v) and 3 (fol. 244v) of Colossians are reversed. There is no prologue or chapter 1 for I Thessalonians. The text begins about one quarter through chapter 2 (fol. 247). On fol. 298 of the Acts there is a blue and red line along four lines of the top right column of the textblock separating the right text column from the encroachment of the left text column, which did not stay within its ruling. Chapter 1 of the Apocalypse is missing.

John Wycliffe (1324–1384) first translated the New Testament into English in 1382 (see Storrs). Our manuscript is the revised version of Wycliffe's translation, which appeared in 1388, four years after his death. About one hundred seventy manuscript copies of Wycliffe's transla-

tion are extant (see Forshall and Madden), many fragmentary. Some like ours contain only the New Testament, others contain the Old Testament or selected books of the Old and New Testaments. Most of these manuscripts were written within forty years of Wycliffe's death. Our manuscript's script and style of decoration easily fit within this period.

Provenance: fifteenth-century note on back flyleaf: "Iste liber constat Thome Downe de Haloghton." Haloghton is either Halughton, a church in Leicestershire (Dugdale VI:523), or Halloughton, a town in Nottinghamshire (*Concise Oxford Dictionary of English Place Names*), which is perhaps the same place. It is interesting to note that the Lollards were particularly active in Leicestershire (see Jacob, pp. 131–132). Nineteenth-century bookplate of V. H. Wilmot inside front board. AES

B. French

23.

**Leaf from a Glossed Latin Vulgate Bible (Quarto)**

France, twelfth century

MS. Leaf 46, Endowment Collection

Parchment 244 × 161 mm., one column of 27 long lines 162 × 86 mm. with gloss in broad outer margin. Early Gothic script in brown ink. Text: II Chronicles 25:27–26:21.

Provenance: inscribed in pencil "1115 France." Acquired from Otto Ege, 1948. See No. 24. MRB

24.

**Leaf from a Glossed Latin Vulgate Bible (Quarto)**

France, twelfth century

S<sup>T</sup>h MS. Leaf 18

Parchment 245 × 160 mm., one column of 27 lines 165 × 90 mm. Gloss in wide outer margin and some between the lines. Text from the Book of Chronicles. Provenance: dealer's identification "Benedictine Abbey of St. Oyan (St. Claude) 1115 or 1100–1125." This leaf is probably from the same manuscript as No. 23. JHO

25.

**Leaf from a Latin Vulgate Bible (Quarto)**

France, second half twelfth century

MS. Leaf 45, Endowment Collection

Parchment 361 × 182 mm., two columns of 48 lines 200 × 127 mm. Early Gothic script in light brown ink, red chapter numbers (in margins), text corrections in black ink. Two-line initials loden green with rudimentary red penwork, red with violet, or red with red. Text: II Chronicles 16:4–18:34. Penciled foliation 134. Inscribed in pencil "France, 1150." MRB

26.

**Leaf from a Glossed Latin Vulgate Bible (Quarto)**

France, late twelfth century

MS. Leaf 11, Endowment Collection

Parchment 317 × 205 mm., one slender column of text 215 × 50 mm. with 17 or 24 lines and varying space between lines. Text surrounded by interlinear and mar-

ginal glosses (one column spine edge, one or two columns fore edge). Large early Gothic script (for text) in dark brown ink. One-line capitals in vermillion or sky blue. Text: Exodus 28:16–26. Gloss on each verse (begun with letter B) identified as that of the Venerable Bede by the book dealer von Schierling. Acquired from him in April 1952. Pencil number 2404. JHO

## 27.

**Leaves from a Latin Vulgate Bible with Double Psalter (*Quarto*)**

France, first quarter thirteenth century  
MS. Leaves 49–51, Endowment Collection

Parchment 323 × 218 mm., two columns of 60 lines 198 × 110 mm. Gothic *textualis* script in black ink, rubrics in vermillion. One-line letters for headings, chapters, initials, paragraph marks, and chapter numbers (the latter in the margins), all alternately red and blue. One-line psalm verse initials of same, two-line psalm initials of same with penwork of opposite. Text: Genesis: 4:22–9:25 (Leaf 49); Psalms 5–9:29 (10:8) (Leaf 50), Gallican translation in outer margin and Hebraic in inner margin; Ecclesiasticus 36:14–40:17 (Leaf 51). Psalms numbered by a fifteenth-century hand in early Arabic numerals. Inscribed in pencil “c. 1230 France.” MRB

## 28.

**Leaf from a Latin Vulgate Bible (*Porto*)**

France, early thirteenth century  
MS. Leaf 67, Endowment Collection

Parchment 189 × 126 mm., two columns of 55 lines 130 × 78 mm. Gothic *textualis* script in black ink, red stroke on sentence capitals, underlining in red, contemporary notes and guide letters to rubricate in margins. Letters for heading alternately red and blue, chapter numbers in margin in red. Chapter initials within text one line tall, alternately red and blue. Text: I Kings 12:14–14:32. Original foliation on verso, upper left corner: xxv (?). Old foliation 84. Inscribed in pencil “France, c. 1240.” See No. 29. MRB

## 29.

**Leaves from a Latin Vulgate Bible (*Porto*)**

France, thirteenth century  
STh MS. Leaves 20–23

Parchment 192 × 127 mm., two columns of 55 lines 127 × 80 mm. Letters for headings alternately red and blue. Four-line prologue initials blue or red with penwork of opposite. Six- to seven-line lobed red and blue initials with two-color penwork. Text from Daniel, Hosea, and Joel (old foliation 282–284) and Luke (old foliation 339). Provenance: dealer's identification “1240.” See No. 28. JHO

## 30.

**Leaf from a Latin Vulgate Bible (*Porto*)**

France, second quarter (?) thirteenth century  
MS. Leaf 90, Hawley Collection

Parchment 170 × 121 mm., two columns of 53 lines 112 × 75 mm. Minute Gothic *textualis* script in dark brown ink, one-

line initials (for headings and chapters) and chapter numbers alternately blue or red, two-line initials of same with penwork of opposite. Text: Isaiah 61:4–66:10.

Provenance: in portfolio *Original Leaves from Famous Books, Eight Centuries* 1240 A.D.–1923 A.D. (Set no. 54 of 110), where it is identified as a Parisian Dominican Bible of c. 1240. Gift to Boston University of Mrs. Cameron Hawley, 1972. JHO

31.

**Leaf from a Latin Vulgate Bible (Porto)**

France, thirteenth century  
STh MS. Leaf 19

Parchment 152 × 103 mm., two columns of 51 lines 111 × 74 mm. Text from I Esdras 3–6. Chapter numbers and running headings in one-line red or blue initials. Two-line initials of the same with penwork of the opposite. Provenance: dealer's identification "1240." JHO

32.

**Leaves from a Latin Vulgate Bible (Porto)**

France, second quarter thirteenth century  
MS. Leaves 68–71, Endowment Collection

Parchment 198 × 132 mm., two columns of 57 lines 143 × 80 mm. Gothic *textualis* script in dark brown ink. Vermilion rubric. One-line initials for headings and chapter numbers alternately red and blue. Two-line initials of same with penwork of opposite. Five- to six-line gold book

initials on blue and pink ground with white penwork and black outline. Text: Genesis 41:56–44:1 three-quarters of outer margin cut off (Leaf 68); Exodus 4:21–7:18 whole of outer margin cut off (Leaf 69); I Kings 22:16–25:8 (Leaf 70); and IV Kings 25:19–I Chronicles 2:3 (Leaf 71). Some added Gothic marginal notes. Provenance: inscribed in pencil "Dominican, c. 1240." Gift of Mr. Stewart, August 1956. MRB

33.

**Latin Vulgate Bible (Porto)**

French (?), second quarter thirteenth century  
Inhabited foliate initials  
MS. 2, Endowment Collection  
Figure 10

*Physical Description*

White, smooth, thin parchment, 475 fols. 174 × 123 mm. Two columns of 47–52 lines 127–133 × 85 mm., three columns fols. 439–471 for Hebrew names. Ruled in brown ink with single verticals, paired horizontals top, bottom, and middle lines; paired horizontals also for headings. [Ed.: Collation: fols. 1–2 (modern), 3 (old flyleaf); 1(4)17 lacking other leaves at beginning, 2(21)20, 3(41)24, 4(65)20–6(105)20, 7(125)24 canceled 1 between 138–9, 8(148)20–10(188)26 lacks 1 between 192–193, 11(213)20–16(313)20, 17(333)22, 18(355)20–20(395)20, 21(415)24, 22(439)24, 23(463)10; fol. 473 (modern), 474–5 (old flyleaves), 476–7 (modern).] Quire numbers in Roman numerals appear (usually) every twenty folios in the bottom margin: 20v (i) to 472v (xxiii). Quire marks (many cropped) in

red occur in lower right corners abc and so on (for example, 108–111 d–g).

Dark and light brown ink, Gothic *textualis* script, apparently by one scribe. Rubrics in red ink. Some sections of text underlined in red (such as Proverbs). Many marginal corrections seem to be in the hand of the original scribe, although ink color is sometimes lighter. Some corrections by post-medieval hands. Pointing hands drawn in brown ink indicate important or memorable sections of text by at least two if not several later hands. *Nota* is also found in the margins to mark significant passages, and psalm numbers are added in brown ink. Some marginal penials in English (22v, 328). Initials that begin sentences are in brown ink with a red stroke; starting with fol. 44 some are painted over with a transparent yellow. Headings and chapter numbers are in alternating blue and red letters. Two-line initials are red or blue with pen flourishes of the opposite (for chapters and psalms); seven- to eight-line initials are blue and red lobed with two-color flourishes (for prologues). Seven- to eight-line initials (for books of the Bible and major psalm divisions) are in blue, red-brown, or pink filled with rudimentary foliate spirals (leaf buds or palmettes) and occasional animal or human heads (dragons 80v and Pauline Epistles), with tail extensions sometimes continuing along the bottom margin (80v) and simple rectilinear frames. Two different blues are used for these letters: one a deep blue used also for chapter initials, the other a blue-green used also for flourishes. On some initials there are touches of orange, brown, or yellow with glair, but there is no gold.

Binding: blind-tooled brown leather over cardboard, Greek cross stamps in



Fig. 10  
Latin Vulgate Bible, fol. 1 detail. No. 33

corners, nineteenth century, good condition. Marbled endpapers. Page edges painted red. Three modern paper flyleaves each end (unnumbered).

#### *Contents*

Modern parchment flyleaves each end (fols. 1–2 and 476–7) dark and stiff. Fol. 3 original flyleaf. Fol. 3v Table of Contents and computation of years (fifteenth-century cursive hand). Fol. 4 Genesis begins with running heading “SIS,” prologues missing. Psalter with eight-part division lacking leaf between fols. 192–193 with Pss. 22–28 (including Ps. 26 initial). Gospels followed by Epistles, Acts, and the Apocalypse. Explicit 438. Fol. 438v originally blank, now has fifteenth-century cursive explanation of Index of Hebrew Names. Fols. 439–471 Index of Hebrew Names. Fols 471–472v Temporale in minute script added in hand of marginal glosses (writing in three columns per page). Fol. 473 modern parchment flyleaf. Fols. 474–475v continuation of Temporale on stiff original flyleaves (writing again in three columns per page). The most elaborate decoration occurs at Genesis and Luke: the fol. 4 Genesis initial is composed of nine circles filled with birds and grotesques; the fol. 371v Luke initial is inhabited by two birds, and a dragon on the lower corner is banging a drum and blowing pipes.

Provenance: collection of the Earl of Sussex; bookplate on paper flyleaf glued to present nineteenth-century flyleaf, his no. VI.H.b.10, paper inscribed with date Dec. 24, 1830. Bookplate of John A. Murphy. Acquired from Otto Ege in April 1949. LWF

#### 34.

##### **Latin Vulgate Bible (*Porto*)**

France (Paris), mid-thirteenth century

Historiated initials

MS. 3, Endowment Collection

Figures 11, 12; Plate I

#### *Physical Description*

“Uterine vellum,” 565 fols. 217 × 145 mm. cropped in rebinding. Two columns of 49 lines 155 × 95 mm. Lead ruled: single verticals, all horizontals contained within outer vertical rules. Collation: three paper flyleaves each end (unnumbered), 1(1)16 lacks 4th and 13th, 2(15)16–6(79)16, 7(95)16 lacks 7th, 8(110)16–31(478)16, 32(494)20 canceled 19th and 20th, 33(512)16–34(528)16, 35(544)12, 36(556)10. Most catchwords extant in brown ink lower right-hand corners. Corrector’s marks in red fore edge last verso.

Small, regular Gothic *textualis* script in black ink apparently by one scribe. Marginal corrections in the same hand. Many marginal notations added in a rounder (later) hand in brown ink in Ezekiel. Red stroke on sentence capitals. Rubrics vermillion. Notes to rubricator for chapter numbers and guide letters (such as 154, 154v, 469v) in brown ink in margins. Corrections in red ink (164), brown ink (164v), or both (175v), cropped on fore edge and tail edges. Corrector’s mark (Corr.) fol. 205v fore-edge corner in red (cropped). One-line red or blue psalm verse and Hebrew names initials. Running headings (occasionally cropped) and chapter numbers are in alternating blue and red letters. Chapter initials are two lines tall, psalm initials three lines, Hebrew name chapters five to six lines, all



alternately red or blue with pen flourishes of the opposite color. These extend down the side margin in sawtooth patterns, sometimes with flourishes across the bottom, trimmed in rebinding. Books begin with five- to six-line historiated initials, prologues with four- to five-line foliate initials. There are bar extensions from both prologue and book initials. Grotesques are not independent of the initials. Palette: royal blue, rose, pink, and burnished gold, with white flourishing on grounds and initials and gold studs in the spandrels. Details in chalk white, orange, and emerald green.

Binding: nineteenth-century red morocco with gold *dentelle* borders, repaired in brown leather at corners. Title on spine in gilt capitals: "Novum Testamentum in Pergameno/Manuscriptum Antiquissimum." Marbled paper endleaves. Page edges gilded.

### *Contents*

Fol. 1 *Preface*: St. Jerome, tonsured, writing at a lectern. Fol. 3v Prologue. Fol. 4 Genesis begins at 2:25. Also lacks one leaf between fols. 11–12 (Gen. 26–28). Fol. 22 *Exodus*: God on the left handing two green tablets to horned Moses on the right. Fol. 38 *Leviticus*: kneeling priest presenting a sheep on an altar. Fol. 49 *Numbers*: two seated conversing figures wearing hats. Fol. 64v *Deuteronomy*: at the left Moses addresses two men in a building on the right. Joshua wearing a hat holds the green tablets. The man at the far right looks away. Fol. 79 Prologue and *Joshua*: two conversing men. The left-hand one is haloed, the other wears a hat: God and Joshua. Fol. 89 *Judges*: an armed soldier (Judah) in chain

mail looks up. Fol. 99v *Ruth*: in the top tier is Elimelech in cap, in the bottom is Naomi in *tourlet*. Lacks leaf fol. 100–101 with *Ruth* 4 and Prologue to I Kings. Fol. 101 *I Kings*: on the left a man holding his sword, on the right a soldier carrying a heavy object: Theft of the Ark. Rubric omitted. Fol. 115v *II Kings*: a man with raised sword on the left with his hand on the shoulder of another man kneeling in prayer: Execution of the Amalekite. Fol. 127 *III Kings*: crowned and bearded King David in bed, behind him an attendant holds Abishag by the shoulder. Fol. 140 *IV Kings*: King Ahaziah with hands raised in surprise falls upside down from a tower on the left. Chapters miscounted: two 24s. Fol. 153 Prologue and *I Chronicles*: two seated haloed figures conversing: Pedigree Register. Fol. 164v Prologue. Fol. 165 *II Chronicles*: seated King Solomon holding a switch. Fol. 180 Prologue and *Esdras*: haloed man holding a book stands in an architectural niche with roof visible above. Fol. 184 *Nehemiah*: (added rubric in brown ink: II Esdre) seated King Artaxerxes addressing kneeling Nehemiah who presents him with a gold cup. Fol. 190 *II Esdras*: Josias asperging altar with a situla and aspergil. Fol. 196 Prologue. Fol. 196v *Tobit*: Tobit in bed extends his hand blindly toward nest in the upper right corner. Fol. 200v Prologue and *Judith*: Judith with sword stands over Holofernes asleep in bed. Chapters miscounted. Fol. 206 Prologue and *Esther*: two crowned figures, Ahasuerus and Esther, one above the other in two-story tower. Fol. 211 Prologue. Fol. 211v *Preface*. Fol. 212 *Job*: on the left sits Job on the dung heap wearing only a loincloth, addressed by his wife on the right. Fol.

222v *Psalm 1*: Seated King David plays his harp. Fol. 226v *Psalm 26*: standing Samuel crowning seated David. Fol. 229 *Psalm 38*: kneeling King David pointing to his face. Fol. 231v *Psalm 52*: standing fool wearing only a cloak holds a club in one hand and a round object (a cake?) in the other. Fol. 234 *Psalm 68*: in the upper half a beardless Christ holding an orb and blessing; below in water a bust-length nude King David with raised arms. Fol. 237 *Psalm 80*: King David playing bells. Fol. 240 *Psalm 97*: two clerics singing at a lectern. The rear one looks back. Fol. 243 *Psalm 109*: Christ enthroned. Fol. 249 Prologue. Fol. 249v *Proverbs*: King Solomon with a switch teaching Rehoboam with open book. Fol. 258 *Proverbs 31:10* "Mulierem fortem": foliate initial. Fol. 258v Prologue and *Ecclesiastes*: a seated Solomon holding a gold fleur-de-lis over the head of a youth whom he is addressing. Fol. 261v *Song of Songs*: Virgin (crowned) and Child. Fol. 263v Prologue and *Wisdom*: a man addressing a seated King Solomon who holds a bared sword. Fol. 269v Prologue and *Ecclesiasticus*: Ecclesia, crowned and haloed, holding a chalice, flanked by two crosses. Fol. 286v Prologue. Fol. 287 *Isaiah*: on the right Isaiah kneels in prayer as a smiling man on the left sees him in half vertically. Fol. 307v Prologue and *Jeremiah*: on the left a man whose hands are raised prepares to strike a bound, kneeling man: Lapidation of Jeremiah. Fol. 331v *Lamentations*: Jeremiah seated with his hand to his face, outside Jerusalem. Fol. 333v Oratio Jeremiah (*Lamentations 5*) "Recordare": foliate initial. Fol. 333v Prologue and *Baruch*: monk writing at a lectern. Fol. 335v Epistle of Jeremiah to the Jews in exile (*Baruch 6*) "Propter peccata":



Fig. 11  
Latin Vulgate Bible, fol. 153 detail. No. 34

foliate initial. Fol. 336v Prologue. Fol. 337 *Ezekiel*: Ezekiel sleeping below his vision of the four beasts emerging from clouds. Fol. 358v Prologue. Fol. 359 *Daniel*: Daniel, visible from the waist up, in the cave with two lions' heads appearing at the bottom. Fol. 367v Prologue and Preface. Fol. 368 *Hosea*: Hosea seated reaching towards seated woman, Gomer. Fol. 370v Prologue. Fol. 371 Preface and *Joel*: Joel seated holding a scroll. Fol. 372 Prologue and Preface. Fol. 372v Pro-



Fig. 12  
*Latin Vulgate Bible, fol. 475 detail. No. 34*

logue and *Amos*: Amos seated holding a scroll. Fol. 375 Prologue, Preface, second Prologue, and *Obadiah*: Obadiah seated turned to left holding a scroll. From the right corner appears a haloed head. Fol. 375v Prologue and Preface. Fol. 376 *Jonah*: in the top portion appears a city; in the bottom, Jonah emerging from the

jaws of the whale. Fol. 376v Prologue and *Micah*: Micah seated holding a scroll as a green cloud appears in the corner behind him. Fol. 378 Prologue. Fol. 378v *Nahum*: Nahum standing haloed holding a scroll. Fol. 379 Prologue (initial smudged). Fol. 379v Preface. Fol. 380 *Habakkuk*: standing Habakkuk holding a scroll (smudged). Fol. 380v Prologue. Fol. 381 *Zephaniah*: Zephaniah seated holding a scroll. Fol. 381v Prologue. Fol. 382 *Haggai*: an architectural niche in which stands the prophet upon a horizontal grotesque. A hybrid bird on the roof looks upward. Fol. 382v Prologue. Fol. 383 *Zechariah*: one grotesque above and one below the prophet who is holding a scroll and standing in an architectural niche. Fol. 386 Prologue. Fol. 386v *Malachi*: Malachi seated holding a scroll. Fol. 387v Prologue and Preface. Fol. 388 Prologue and *I Maccabees*: on the left Mattathias holds a sword as the idolatrous Jew on the right kneels and offers sacrifice (a bowl). Fol. 400v *II Maccabees*: on the right a kneeling man with his hand on the knee of a seated Jew on the left. Between them they hold a letter that they look at in surprise: *Delivery of Letter*.

Fol. 409v Prologue. Fol. 410 Preface and *Matthew*: Jesse sleeping. Fol. 423 Prologue and *Mark*: haloed Mark standing on a knotted bird-headed grotesque, all under gable. Fol. 431 Prologue and Preface. Fol. 431v *Luke*: a hooded, haloed Zacharias with a censer praying before an altar. Fol. 445v Preface and *John*: John stands on a grotesque, under a baldachin. Fol. 456 Prologue and *Romans*: St. Paul, haloed, addressing man wearing cap. Fol. 461 Prologue and *I Corinthians*: seated haloed Paul with a bared sword.

Fol. 466 Prologue and *II Corinthians*: seated haloed Paul with his hand raised in speech. Fol. 469v Prologue and *Galatians*: standing haloed Paul with a sword. Fol. 471 Prologue and *Ephesians*: standing haloed Paul with hand raised in speech. Fol. 473 Prologue and *Philippians*: seated haloed Paul. Fol. 474 Prologue and *Colossians*: seated haloed Paul with his hand raised in speech. Fol. 475 Prologue and *I Thessalonians*: standing haloed Paul with a book. Fol. 476v Prologue (initial only three lines tall) and *II Thessalonians*: Paul standing holding a scroll. Fol. 477 Prologue and *I Timothy*: seated Paul holding a sword. Fol. 478v Prologue and *II Timothy*: seated Paul holding a book and a sword. Fol. 479 Prologue. Fol. 479v *Titus*: seated Paul with a sword above a capped grotesque. Fol. 480 Prologue and *Philemon*: seated Paul holding a sword; Prologue and *Hebrews*: on the left Paul holding a cross, addressing a Jew standing on the right. Fol. 484 Prologue and *Acts*: Peter and the Virgin, both haloed, feet of ascending Christ above them: Ascension. Fol. 498 Prologue to Canonic Epistles; *James*: haloed apostle standing in an architectural niche. Fol. 499v *I Peter*: seated haloed Peter holding a large key. Fol. 501 *II Peter*: seated haloed Peter with palm. Fol. 501v *I John*: seated haloed apostle holding a book. Fol. 503 *II John*: seated haloed apostle with palm. Fol. 503v *III John*: seated haloed apostle with palm; *Jude*: haloed apostle standing in an architectural niche. Fol. 504 Prologue. Fol. 504v *Apocalypse*: St. John writing at a lectern. Explicit fol. 511, second column blank and 511v blank. Fol. 512 Index of Hebrew Names. Explicit 565v. Latin Vulgate version of the Bible with prologues and Index of Hebrew Names.

Eight-part Parisian psalter. Pauline Epistles precede Acts. The text follows the University Bible order of books listed by Branner 1977, pp. 145–146, with some variations from the canonic prologues listed in his Appendix I, pp. 154–155. These as well as spelling mistakes and wording inconsistencies may be due to the fact that illuminated *porto* Bibles were not corrected as carefully as unilluminated utilitarian textbooks (Branner 1977, pp. 16–17).

The style is mid-century Parisian, very close to that of the early period of the Johannes Grusch atelier, specifically the painter of Rouen, Bibliothèque Municipale MS. Y-50, who was active in the 1230s to 1240s. Comparable are the initials, formed of looped grotesques with white *dentelle* penwork and foliate bar extensions, and the figure style (Branner, “Grusch,” p. 27, fig. 8). Quasi-independent grotesques perch on or under many initials. They have either animal heads or round human heads that are often crowned, mitred, capped, or tonsured. They often have legs and/or wings and looped necks and tails, very similar to those on Rouen Y-50 fol. 7v (Branner “Grusch,” fig. 3). Because of their small size the initials of the Endowment’s Bible seldom contain more than two figures, but the drawing is at times quite fine. The iconography of the historiated initials does not seem to follow any consistent atelier pattern (comparing those listed by Branner 1977, Appendix IV).

Provenance: owned by C. R. Earley, Ridgeway, Elk County, Pennsylvania. His seal is impressed on fols. 4, 7, 21, 28, 33, 37, 41, 265, and 448. “C. R. Earley” is written in brown ink between the columns on fol. 302 (and erased on fol.

175). "Elizabeth Earley A.D. 1880" written in brown ink on front flyleaf and (indistinctly) on fol. 565v. [Ed.: Acquired by C. R. Earley prior to 1876. Pencil note on second flyleaf at end "Vente Chas. Bernard à Gand." Newspaper article by F. Edward, O.S.B., of St. Mary's, Pennsylvania, dated May 31, 1876, glued to back pastedown. Beginning of article missing. Father Edward notes that Mr. Earley planned to send the Bible to the Centennial Exhibition of 1876 in Fairmount Park. Dawson's Bookshop, Los Angeles, Catalogue No. 200 (1946), no. 1 (typed and printed catalogue descriptions inserted in manuscript), called English c. 1295. A. Marguerite Smith penciled signature on front flyleaf.]

Bibliography: Asken 1982. ABA

### 35.

#### **Leaf from a Latin Vulgate Bible (Folio)**

France, early fourteenth century  
(c. 1300)

MS. Leaf 73, Endowment Collection

Parchment 398 × 270 mm., two columns of 50 lines 282 × 185 mm. Gothic *formata* script in dark brown ink. Letters for headings and chapter numbers alternately red and blue. Three-line initials in blue or pink with foliate decoration on gold. Each initial has a full-page extension with trefoil ivy leaves. An alphabet notation system in margins divides text, suggesting the manuscript was used for liturgical reading in church or refectory. Text: Job 30:1–33:20. Inscribed in pencil "French c. 1300." [Ed.: Another leaf of this Bible is no. 14 in the Ege Portfolio, Pierpont Morgan Library MS. 1021. See also No. 36] MRB

### 36.

#### **Leaf from a Latin Vulgate Bible (Folio)**

France, early fourteenth century  
STh MS. Leaf 38

Parchment 400 × 270 mm., two columns of 50 lines 290 × 185 mm. Letters for chapter numbers and running headings alternately red and blue. Three- and six-line foliate initials with ivy bar extensions along textblock. Large rectangular cut-out patch lower quarter of one column to cover theft of illuminated initial for I Chronicles. Patch taken from another illuminated page of the same manuscript. Text: end of Kings, Prologue and beginning of I Chronicles. Provenance: dealer's identification "1280 France." See No. 35 for another leaf from the same manuscript. JHO

### 37.

#### **Leaves from a Latin Vulgate Bible (Porto)**

France, late thirteenth–early fourteenth century

MS. Leaves 47–48, Endowment Collection

Parchment 143 × 92 mm., two columns of 60–71 lines 100 × 66 mm. Cramped and minute cursive script in brown ink. Headings in red. Letters for chapter numbers, alternately red and blue, in margins. One-line initials red or blue, two-line initials of same with penwork of opposite, three- to sixteen-line lobed red and blue initials with two-color penwork. Text: Mark 4:18–7:15 (Leaf 47) and II Peter 3:15–Jude 1:25 (Leaf 48). Inscribed in pencil "French c. 1310." Page edges dyed green. MRB

38.

**Leaves from a Latin Vulgate Bible***(Porto)*France (Paris), late thirteenth–early  
fourteenth centuryMS. Leaves 12–13, Endowment  
Collection

Parchment 189 × 128 mm., two columns  
of 32 lines 120 × 80 mm. Rounded  
Gothic script in brown ink. Red stroke  
on sentence capitals. One-line initials for  
headings and chapter numbers alternately  
red and blue with violet or blue pen-  
work, two-line initials blue with dense  
red filigree penwork and sawtooth exten-  
sions. Text: Jeremiah 35:7–36:12 (Leaf  
12), and Romans 15:13–16:18 (Leaf 13).

Provenance: inscribed in pencil "Paris,  
c. 1310." Gift of Brian Freemantle. See  
No. 39. MRB

39.

**Leaves from a Latin Vulgate Bible***(Porto)*

France, late thirteenth century

One historiated initial and two foliate  
initials (damaged)

STh MS. Leaves 24–35

Parchment 186 × 130 mm., two columns  
of 32 lines 115 × 82 mm. Chapter num-  
bers, one-line initials and running head-  
ings red or blue with penwork of violet  
or red. Two-line initials of same with  
sawtooth filigree along textblock. Two-  
and four-line foliate initials with ivy vine  
extensions around three sides of pages,  
six-line historiated initial with similar ex-  
tensions. Prologue to Isaiah (text obliterated,  
decoration damaged, Leaf 24),  
Martyrdom of Isaiah (Leaf 24 verso,

slightly rubbed), Matthew (Leaf 26),  
Luke (Leaves 27–28), Apocalypse and  
Hebrew Names A and B (Leaves 29–35).  
Provenance: dealer's identification "Pari-  
sian 1310." See No. 38. JHO

C. German

40.

**Latin Vulgate Bible (Proverbs to  
Apocalypse); Vol. 2 of a two-volume  
pocket Bible**

Germany, thirteenth century

MS. 6, Endowment Collection

*Physical Description*

Parchment, 468 fols. (including two 242s  
and two 401s) 189 × 125 mm. Great  
range in parchment quality thin to heavy,  
smooth to coarse. Two columns of 37  
lines 113 × 79 mm. Ruled in brown ink,  
single verticals plus one down center of  
intercolumniation, single horizontals.  
Outer grid of paired verticals (fore edge),  
and paired horizontals for running head-  
ings. Collation: catchwords lower mar-  
gins righthand corners, some quiremarks  
(from two rebindings) in red or brown  
ink. Earlier foliation 1 to 23 on fols. 2–  
24. [Ed.: 1(1)1, 2(2)20, 3(22)16, 4(38)20–  
6(78)20, 7(98)18, 8(116)20 (including  
134a), 9(135)20 lacks 1 (includes 135a),  
10(153)20 lacks 1, 11(172)20, 12(192)18,  
13(210)20, 14(230)20 (includes 242a),  
15(249)20 lacks 1, 16(267)20, 17(287)10  
canceled last (?), 18(296)20, 19(316)20 (no  
333), 20(337)18, 21(355)20 (includes  
360a), 22(374)20, 23(394)20 (includes  
401a), 24(413)20, 25(433)18, 26(451)20  
canceled last 4 (?), paper flyleaf.]

Gothic bookhand in brown ink. Second scribe begins work at fol. 296 (New Testament) on thinner, waxier parchment in darker ink and more regular hand. Headings and two-line chapter initials in red, rubrics generally in red, sometimes in brown. There are various contemporary corrections made in margins. Eusebian notations in Gospels. Pointing hands (several varieties) in margins. Rubricator's marks for chapter numbers, running headings, initials, and rubrics. Scribal errors occasionally identify prologues as last chapter of preceding book (229v, 242a verso). Five- to seven-line red book initials, frequently enhanced with faces, flowers, and birds, or filigree in brown ink (mostly later additions). The execution is generally with an unsteady hand. Of the fifty-one books within this Bible, sixteen are decorated with faces, some tonsured, others bearded. Filigree is a tight ringlet curl. Noteworthy are fol. 164 (bird and flowering branch) and fol. 27 (dense penwork perhaps of fifteenth-century date). The remaining book initials may or may not be decorated. The largest decorated initial is the P on fol. 2 introducing the first book (Proverbs), a lobed red and brown ink initial with a shaft extending along the textblock.

Binding: nineteenth-century red textured leather by Clyde B. Newman. Inscribed in gold capitals on spine: "Biblia Sacra Latina. Codex M.S., circa 1350." Edges and turn-ins *dentelle* gilt tooled. Page edges show traces of earlier gilding. Marbled endleaves.

### *Contents*

Fol. 1 Paper glued over parchment, two columns of italic script (printed) visible underneath. Fol. 1v Table of Contents (added). Fol. 2 Prologue and Book of Proverbs incipit. Fol. 295 Explicit II Maccabees. 295v blank. Fol. 296 Prologues to Matthew. Fol. 466 Explicit Apocalypse. Fol. 466v blank.

The Gospels are followed by the Pauline Epistles, Acts, Canonic Epistles, and Apocalypse. Several leaves are missing: fols. 159–160 Baruch 2:4–3:3, 186–187 Ezekiel 29:17–31:3, 206–207 Daniel 2:44–3:20, 293–294 II Maccabees 13:23–14:33. Spaces for initials are left blank on fols. 203v (Daniel prologue), 204v (Daniel), and 353 (John). On fol. 258v (Maccabees) and 408v (Titus) space is left for rubrics.

Provenance: [Ed.: Fol. 466 second to last line erased scribal colophon: "Iste liber est fratri(m) de Papaberga" (Bamberg). Fol. 2 brown ink note in lower margin "5. Catalogo Inscript." Made therefore for or by a monastic or mendicant community, as tonsured heads in many initials also suggest. Spellings "Luck" and "March" in fol. 1v table of contents and the script of some marginal notes is also German.] Bookplate of Freeman C. S. Roper with his coat of arms (nineteenth century?) inside front cover. MRB

### 41.

#### **Leaf from a Latin Vulgate Bible (Folio)**

Germany, fifteenth century

MS. Leaf 79, Endowment Collection

Parchment 441 × 315 mm., two columns of 46 lines 302 × 297 mm. Gothic *formata* highly fractured script in dark brown ink, rubrics in vermillion. Headings alternate red or blue by page. Chapter numbers in red. Two-line initials red with brown filigree or blue with red. Text: Isaiah 36:15–38:12. Original foliation 49 in Arabic numerals. Inscribed in pencil “Germany 1450.” MRB

42.

**Leaf from a Latin Vulgate Bible**  
(*Folio*)

Germany, fifteenth century  
MS. Leaf 80, Endowment Collection

Parchment 446 × 309 mm., two columns of 46 lines 306 × 192 mm. Gothic *formata* script in shaky fractured hand in black ink. Headings alternate red or blue by page. Chapter numbers red or blue alternately by chapter. Two-line initials alternately red and blue with opposite color for penwork (Italianate in style). Text: Daniel 11:39–13:44. Inscribed in pencil “Germany 1450.” MRB

43.

**Leaf from a Latin Vulgate Bible**  
(*Folio*)

Germany, fifteenth century  
MS. Leaf 81, Endowment Collection

Parchment 412 × 272 mm., two columns of 34 lines 308 × 204 mm. Fractured Gothic *formata* script in brown ink. Red stroke on sentence capitals. Headings in red. Text: III Kings 1:8–1:51. Inscribed in pencil “1490 Germany.” [Ed.: Another leaf of this Bible is no. 44 in the Otto

Ege Portfolio, Pierpont Morgan Library MS. 1021. See also No. 44.] MRB

44.

**Leaves from a Latin Vulgate Bible**  
(*Folio*)

Germany, fifteenth century  
STh MS. Leaves 8–16

Parchment 420 × 275 mm., two columns of 34 lines 305 × 200 mm. Red running headings. Three-line red or blue chapter initials. Blank space fol. 154 for five-line prologue initial. Old foliation 154–162. Badly water-damaged fol. 158ff. Text of the Book of Esther. Provenance: dealer’s identification “German 1504.” See No. 43. JHO

D. Italian

45.

**Latin Vulgate Bible with Hebraic Version of Psalter** (*Porto*)

Northern Italy (Cremona), third quarter thirteenth century  
Historiated initials

MS. 1, Endowment Collection. Plate II

*Physical Description*

Smooth, thin, white parchment, 426 fols. 172 × 121 mm., two columns of 47–53 lines 124 × 82 mm. Ruled in brown ink: verticals doubled spine edge and fore edge, single between columns; five pairs of horizontals divide the text into quarters; outer grid of paired lines head edge for running headings, spine edge, and tail



edge. Tight modern binding, collation not possible. The margins have been cropped, often removing part of the heading or decoration (and any catchwords or quire marks).

Small Gothic *textualis* bookhand in brown ink (some flaking). Flourished ascenders in top line. Possibly more than one scribe. Red stroke on sentence capitals and red underlining. Two-line running headings and chapter numbers alternately red and blue with penwork of the opposite. Penwork is organic, having an acanthuslike appearance. Contemporary corrections and notes, some decorated with penwork or colored initials (such as 283v). Decorative initials of three types. Type A: two-line penwork chapter initials, occasionally used for prologues. Type B: two- to four-line small decorative initials in opaque colors for minor books, psalms, and some prologues. Type C: six- to ten-line large decorative initials with foliage for prologues. Historiated initials five to sixteen lines high often formed by fish or winged dragons with descenders ranging from half to full page in length often terminating in a blossom or grotesque. Palette: orange, brown, green, dark blue, and red. The only initial decorated with gold is that on fol. 1.

Binding: nineteenth-century tooled brown leather by Rivière and Son, stamped "Biblia Latina, MS. Saec. XIII" in gold on spine. Page edges gilded. Two modern parchment flyleaves (unnumbered) at front and back.

#### *Contents*

Prologues have Type C initials unless indicated.

Fol. 1 *Preface*: St. Jerome tonsured and bearded wearing monastic robes seated at a desk with open roll held by kneeling man. Fols. 2–3 *Preface* incomplete; missing Pentateuch prologue and Genesis 1:1–7, historiated initial lost. Fols. 16–17 missing Genesis 42:44–48:20. Fol. 17v *Exodus*: Moses, haloed and bearded, is seated and addresses the children of Israel. Fol. 32 *Leviticus*: Moses, haloed and bearded, kneels before a city gate and prays to a haloed bust with beard, the Lord, above gate. Fol. 42 *Numbers*: Moses, haloed, horned, and bearded, sits enthroned in landscape and speaks to a haloed bust with beard, the Lord, above in clouds. Fol. 56v *Deuteronomy*: Moses, haloed and bearded, strikes a rock with staff and soldiers witness the flow of water. Fol. 69 Prologue and *Joshua*: Moses, haloed and bearded, lies dead and wrapped with sheet. Behind Moses stands bearded Joshua facing haloed bust with beard, the Lord. Fol. 78 *Judges*: Joshua, haloed and bearded, lies dead and wrapped with sheet. Behind Joshua kneels Judah looking up to haloed bust with beard, the Lord. Fol. 86v *Ruth*: above, bearded Elimelech sets out on a journey with bundle and stick over his shoulder. Below in landscape (a hill with tree), a woman, Naomi, holds two children by the hand. Each child has a walking stick. Fol. 88 Prologue. Fol. 88v *I Kings*: bearded Elkanah stands before altar set in double-arched architectural niche, above altar hangs a censer. Fol. 100v *II Kings*: a king, dressed as soldier with spear, seated within landscape (hill with tree). Fol. 110 *III Kings*: a servant presents the young girl Abishag to bearded David, crowned, lying in bed. Fol. 122 *IV Kings*: Ahaziah falls from gate tower. Fol. 132v Prologue. Fol. 133

*I Chronicles*: haloed figure with beard holds an open scroll (Pedigree Register). Fol. 143 Prologue. Fol. 143v *II Chronicles*: crowned Solomon stands before altar set in double-arched architectural niche; above altar hangs a censer. Fol. 157 Prologue and *I Esdras*: a king holds an open scroll. Fol. 161 *Nehemiah* (II *Esdras*) (Type B). Fol. 166 *II Esdras* (III *Esdras*): a bearded and a beardless man stand on either side of an altar. Fol. 171v Prologue. Fol. 172 *Tobit*: bearded Tobit lies asleep before a tent, swallow flies above him. Fol. 175v Prologue and *Judith*: Judith strikes crowned Holofernes with sword, above haloed angel points to Holofernes' head. Sword's scabbard hangs from center post. Fol. 180 Prologue. Fol. 180v *Esther*: crowned figure holds an open scroll. Fol. 184v Prologue. Fol. 185 Argumentum (Type A). Fol. 185v *Job*: Job, haloed and bearded, lies naked on dung hill, wife and man stand behind him. Fol. 194 Prologue. Fol. 194v Two Prologues (Type A). Fol. 195 *Psalms* 1: above, the Lord, haloed and bearded, holds orb and gestures blessing; below, David, crowned and bearded, plays harp. Fol. 198 *Psalms* 26 ("Dominus lux mea"): bust with eyes closed points to eyes. Fol. 200 *Psalms* 38 ("Dixit custodiam"): bust points to mouth. (Psalms 51 not historiated, fol. 201v. Two-line Type B initials for Psalms 52, 68, 80, and 109 on fols. 201v, 203v, 206, and 209v. Leaf missing between fols. 207–208 with Psalms 92–101.) Fol. 214 Prologue. Fol. 214v *Proverbs*: king strikes a half-naked kneeling boy with a switch. Fol. 222 *Ecclesiastes*: seated figure in monastic robes, tonsured, holds a colored orb and gestures toward kneeling figure. Fol. 224v *Song of Solomon*: haloed Virgin holds haloed Child. Fol. 226 *Wisdom*: king holds

scale and sword. Fols. 230–231 missing *Wisdom* 17:13 to *Ecclesiasticus* 1:5 (noted by modern hand in lower margin) lost historiated initial. Fols. 244–245 lacking last text page of *Ecclesiasticus* 51. Fol. 245 Prologue and *Isaiah*: Isaiah, haloed and bearded, tied to a saltire cross being sawn in half by two executioners. Fol. 263 Prologue. Fol. 263v Prologue and *Jeremiah*: haloed Jeremiah seated in landscape with seething pot above in night sky. Fol. 283v *Lamentations*: walled city, heavenly Jerusalem. Fol. 285v Prologue and *Baruch*: seated king approached by Baruch, bowed over, carrying book. Fol. 287 Letter of Jeremiah (Type C). Fol. 287v Prologue and *Ezekiel*: sleeping Ezekiel, haloed and bearded, sees vision of the winged beasts—man, lion, ox, eagle. A man sleeps behind Ezekiel. Fol. 305 Prologue. Fol. 305v *Daniel*: crowned Daniel in lions' den flanked by two lions with his arms around their necks. Above, a haloed angel. Fol. 313 Prologue and *Hosea*: Hosea and Gomer. Fol. 315v Prologue and *Joel*: bearded Joel, holding scroll, sits in landscape with bird. Fol. 316v Prologue. Fol. 317 *Amos*: bearded Amos, holding scroll, sits with two sheep (?) in landscape. Fol. 318v Prologue (Type A). Fol. 319 *Obadiah*: prophet, haloed and bearded, sits in front of table set with bread and fish. Prophet is offered a bowl by one of three men behind table. Fol. 319 Prologue. Fol. 319v *Jonah*: Jonah coming out of the mouth of the whale before the gate of Nineveh. Fol. 320 Prologue (Type A) and *Micah*: bearded prophet sits with soldier before him. Fol. 321v Prologue. Fol. 322 *Nahum*: bearded prophet watches collapse of city tower. Fol. 322v Prologue (Type B). Fol. 323 *Habakkuk*: hand from above grabs bearded prophet by hair, prophet

carries bundle and stick over shoulder. Fol. 323v Prologue (Type B). Fol. 324 *Zephaniah*: bearded prophet sits to left with group of men standing with fish in front of city gate. Fol. 324v Prologue and *Haggai*: king holds scroll, inscribed with first words of text. Fol. 325 (Prologue to *Zechariah*: rubric but no prologue). Fol. 325v *Zechariah*: above, half-figured haloed angel flies downward; below, two women lift the ephah from which a half-naked woman emerges (Vision Zech. 5:5–11). Fol. 328 Prologue. Malachi incorporated into prologue without initial. Fol. 329 second column to 329v first column, blank space left for prologue(s). Fol. 329v *I Maccabees*: king clothed in mail raises sword to strike fallen enemy. Fol. 340v *II Maccabees*: seated haloed figure gives scroll to standing figure.

Fol. 348 Prologue: initial decorated with 2 fish. Fol. 348v Prologue (Type A) and *Matthew*: Tree of Jesse. Jesse, haloed and bearded, sleeps on couch; above, bearded king, young king, Virgin, and Christ entwined in foliage. Fol. 359 Prologue and *Mark*: Mark, haloed and bearded, sits within a trefoil arch holding a scroll; below, haloed winged lion holds scroll. Fol. 366 Prologue. Fol. 366v *Luke*: Luke, haloed and bearded, sits at desk holding knife in right hand and scroll in left. Above, haloed winged ox. Fol. 378 Prologue to Luke (misplaced): "Quoniam multi quidam conati" (Type B), and Prologue to John. Fol. 378v *John*: John, haloed and bearded, stands within arch holding book, looks up toward haloed eagle grasping book with talons, set within arch. Fol. 386v Prologue. Fol. 387 *James*: bearded saint and three men look up to balcony where Christ, haloed and bearded, gestures to men below. Fol. 388

*I Peter*: Peter, haloed and bearded, holds key and hands scroll to man. Fol. 389 *II Peter*: above, half-length Peter, haloed and bearded, holds up keys and hands down scroll to man, tree to left. Fol. 390 *I John*: haloed Thomas places hand into wound of Christ. Fol. 391 *II John*: above, haloed saint holds book and hands down scroll to man and woman. *III John*: above, haloed saint holds book and hands down scroll to man. Fol. 391v *Jude*: saint, haloed and bearded, points above to three men seated at table set with bread and bowl. One man drinks from cup. *Prologue to Epistles*: Paul, haloed and bearded, holds book and sword. Fol. 392 Prologue (Type B). Fol. 392v Argumentum (Type A) and *Romans*: Paul, haloed and bearded, holds sword and hands scroll to tonsured figure in monastic robes with staff. Fol. 396v Argumentum (Type AB hybrid) and *I Corinthians*: Paul, haloed and bearded, hands scroll to man. Fol. 401 Argumentum (Type B) and *II Corinthians*: Paul, haloed and bearded, lowered in basket from city wall by man. Fol. 404 Argumentum (Type B) and *Galatians*: Paul, haloed and bearded, holds sword and speaks to bearded man with book. Fol. 405 Argumentum (Type B) and *Ephesians*: Paul, haloed and bearded, stands in doorway and hands scroll to man. Fol. 406v Argumentum (Type B) and *Philippians*: Paul, haloed and bearded, sits within arch. Fol. 407v Argumentum (Type B) and *Colossians*: Paul, haloed and bearded, sits in arch with hands bound. Fol. 408v Argumentum (Type B) and *I Thessalonians*: Paul, haloed and bearded, hands scroll to man. Fol. 409v Argumentum (Type B) and *II Thessalonians*: Paul, haloed and bearded, hands scroll to man. Fol. 410 Argumentum (Type B) and *I Timothy*:

Paul, haloed and bearded, holds book and speaks to bishop with book. Fol. 411 Argumentum (Type A) and *II Timothy*: Paul, haloed and bearded, stands before gate and hands scroll to man. Fol. 412 Argumentum (Type B) and *Titus*: Paul, haloed and bearded, holds sword and speaks to bishop. Fol. 412v Argumentum (Type A) and *Philemon*: Paul, haloed and bearded, is seated within gateway and hands scroll to kneeling man. Fol. 413 Argumentum (Type A) and *Hebrews*: Paul, haloed and bearded, holds sword and speaks to bearded man with book. Fol. 416 Prologue and *Acts*: bearded bishop holds book, flanked by four men. Fol. 426v ends with *Acts* 27:32. *Acts* incomplete; missing *Apocalypse*. The book order—Gospels, Canonic Epistles, Pauline Epistles, *Acts*—although inconsistent with the Vulgate, is original. Chapter numbers are placed in the margins with the rubric “Capitulum” between chapters. Eight-part psalter but only Pss. 1, 26, and 38 receive historiated initials. (Ps. 97 page is missing.)

The Bible is a member of a group of northern Italian Bibles of the second half of the thirteenth century that share very similar iconography, typified by Abbey MS. 7345. Other important Bibles in the group are Oxford, Bodleian Library MS. Canon. Bibl. lat. 56, and Baltimore, Walters Art Gallery MS. 151. Its style is very close to that of the Bodleian Bible, which was written by Lanfrancus de Pancis at Cremona in 1265. The Bodleian Bible, however, is more richly illuminated. For Abbey 7345 see Alexander and de la Mare, pls. A, VIa, VII, and VIII. For the Bodleian Bible see Pacht-Alexander II, pl. VII:78 and N.P.S., Series II, Part III, pls. 88 and 89. For Walters 151, see Yates Thompson 1908 pls. XVI–XXI.

The manuscript combines Byzantine and French Gothic elements: the former in figure style, iconography, and initial types (such as the use of fish in F initial compositions), and the latter in the literal illustrations of Psalms 26 and 38, penwork, and prologue selection. Prologues are comparable to those in Endowment MS. 3 (No. 34), a Parisian Bible, and to those listed by Branner 1977, pp. 154–155.

Provenance: No. 10 in a book dealer's catalogue (printed description loose inside front cover); No. 16 in Quaritch Catalogue of 1931 (London); Dawson's Los Angeles; miscellaneous numbers 64, 488, and 4 on front parchment flyleaves, illegible note (2 lines) 426v; No. 8 Cramer; A. Marguerite Smith. MRB

#### 46.

#### Leaf from a Latin Vulgate Bible (Quarto)

Italy (?), first half thirteenth century  
MS. Leaf 6, Endowment Collection

Parchment 300 × 196 mm., two columns of 63 lines 192 × 117 mm. Gothic *textualis* script in brown ink with flourished ascenders. Red strokes on sentence capitals, red rubrics. Letters for heading and chapter numbers alternately red and blue. Chapter numbers in margins. Two-line initials alternately red and blue with penwork of opposite color. Four-line lobed red and blue initials with red and blue penwork. Text: Romans 12:2, Argumentum to I Corinthians. Penciled inscription “c. 1280 Italy.” Page edges painted red. See No. 47. MRB

47.

**Leaves from a Latin Vulgate Bible  
(Quarto)**

Italy, thirteenth century

STh MS. Leaves 56-57

Parchment 299 × 200 mm., two columns of 63 lines 195 × 125 mm. Chapter numbers in the margins. Initials for chapter numbers and running headings alternately red and blue. Three-line red or blue chapter initials set in margins with penwork of the opposite. Texts: Ecclesiasticus and Jeremiah. Provenance: dealer's identification "Italy 1280." See No. 46. JHO

48.

**Leaves from a Latin Vulgate Bible  
(Quarto)**

Italy, late thirteenth century

MS. Leaves 19-23, Endowment Collection

Parchment 319 × 227 mm., two columns of 48 lines 185 × 129 mm.; Leaf 23, three columns of 49 lines 183 × 156 mm. Gothic *rotunda* script in dark brown ink, red stroke on sentence capitals. Letters for headings and chapter numbers alternately red and blue, two- to three-line initials of same with two-color penwork and sawtooth patterns (Leaves 19-22). One-line initials alternately red and blue, two-line initials of same with penwork of opposite (Leaf 23). Text: Numbers 6:18-7:84 (Leaf 19); Apocalypse 12:10-22:21 (Leaves 20-22, a quire of three bifolia) ending in first column of verso of fourth leaf, leaving two blank folios. Verso of last folio has catchword and offset of illuminated A for Index of Hebrew Names; Index of Hebrew Names Anatha to

Araphah and Badam to Bened. Leaf 23  
bifolium. See No. 49. MRB

49.

**Leaf from a Latin Vulgate Bible  
(Quarto)**

Italy, thirteenth century

STh MS. Leaf 58

Parchment 323 × 228 mm., three columns of 49 lines 190 × 160 mm. One-line initials alternately red or blue. Two-line red or blue initials with penwork of opposite. Six-line illuminated foliate initial. Text: Index of Hebrew Names N and O. Provenance: dealer's identification "France? 1450?" and mark YPEE. Compare No. 48. JHO

50.

**Leaf from a Latin Vulgate Bible  
(Quarto)**

Italy, thirteenth century or later

STh MS. Leaf 59

Parchment 308 × 210 mm., two columns of 26 lines 205 × 130 mm. Red wash on sentence capitals. Text from New Testament Gospel. Provenance: dealer's identification "Italy, 1400, New Testament, Mark." JHO

51.

**Leaf from a Latin Vulgate Bible  
(Quarto)**

Italy, thirteenth century or later

STh MS. Leaf 60

Parchment 325 × 230 mm., two columns of 26 lines 210 × 150 mm. Buff wash on sentence capitals. Text from New Testament Gospel. JHO

## III.



## Service Books, Saints' Lives, and Canon Law

### Note on Leaves with Music

The manuscript leaves with music in the Endowment Collection represent a variety of manuscript types, notation, and liturgical feasts. The earliest leaves in the collection combine spoken and sung parts of the liturgy and are known as notated missals. The later Gothic leaves come from antiphonals and graduals that contain only music. Three leaves (Nos. 66, 67) are notated with staffless neumes, all of the St. Gall–Old German type, which is characterized by flowing strokes rather than detached units and no heightening within the line. Two other leaves (No. 68) are notated in the Germanic Gothic known as Hobnail, which came into use in the fourteenth century. Two

sources basic to any study of early musical notation that have been consulted here are the articles by Boorman and Corbin in the *New Grove Dictionary of Music*.

Several of the major feasts of the liturgical year are represented among the Endowment's leaves. There are three leaves for the Christmas season (Nos. 59, 68), and one for Easter (No. 68), and one for Pentecost (No. 63). The feasts of the saints are also represented with leaves from the Sanctorale for the feasts of St. Sebastian (No. 66), the Chair of St. Peter (No. 60), the Finding of the True Cross (No. 53), and the Birth of John the Baptist (No. 62), and three from the Common of Saints (Nos. 58, 67). The chants found on these leaves as well as thousands of others are listed in Bryden and Hughes's *Index of Gregorian Chant*. Every

chant encountered in the Endowment's leaves may be found in one or more of the sources in this index, although usage often varies. These comparative sources are four manuscripts of eleventh- to thirteenth-century date available in modern facsimile editions (the *Lucca* and *Worcester Antiphonals* and the *St. Yrieix* and *Sanum Graduals*) and books of modern usage (the *Antiphonale* and *Graduale Romanum* and the *Liber Usualis*). For each chant Bryden and Hughes provide the textual and musical incipit, mode, type, and sources (with page numbers), but they do not indicate the chant's liturgical usage. Thus it has been necessary to consult each source individually to determine the liturgical use of each chant. In almost every case, further work on the chants of these leaves is needed to determine their dates and provenances more closely. LWF

#### A. Service Books

52.

##### **Cutting from a Latin Antiphonal (?)**

Italy, fourteenth century

MS. Leaf 89, General Manuscript Collection

Parchment 207 × 200 mm., illuminated initial two staves high (slightly rubbed) cut from a large choirbook. Gothic *rotunda* script in brown ink. Square notation on a four-line staff. Rubric for a psalm. Letter E: a rampant lion standing on a green hillock leans on the crossbar. Acanthus initial on maroon and blue particolored ground, with gold frame. Marginal pendant diamond-shaped with

acanthus leaf extensions in gold with pink, lime green, red, and royal blue. Pencil no. "NT 2 1108." JHO

53.

##### **Leaf from a Latin Antiphonal**

Italy, fourteenth century (?)

Ms. Leaf 72, Endowment Collection

Parchment 495 × 370 mm., seven staves. Gothic *rotunda* script in brown ink (blotted before it had dried), vermilion rubrics, square notation on a four-line staff. Red initials, rudimentary pen flourishing in mauve or brown. Foliate initial (one staff tall): loden green and orange acanthus on a blue ground. The style of the foliate initial is Italian. The two chants on this leaf are both found in medieval sources for the Feast of the Discovery of the True Cross (*Inventioe S. Crucis*). "Hoc signum crucis" is a responsory verse and "Helena Constantini mater" an antiphon.

Provenance: early foliation 92 in brown ink; penciled identification "Flemish Antiphonary, sixteenth century"; Dawson 1941 no. 198. JHO/LWF

54.

##### **Leaf from an Antiphonal in Latin (*Folio*)**

Italy, fifteenth century

STh MS. Leaf 67

Parchment 440 × 325 mm. (bottom margin ripped). Square notation on four-line staves. Red or blue capitals with penwork of the opposite. Text: feasts of the Assumption of the Virgin and St. Augustine. Provenance: dealer's identification "Italy, 1400." JHO

55.

**Leaf from a Breviary in Latin (Porto)**

France, second half thirteenth century  
STh MS. Leaf 42

Parchment 147 × 110 mm., two columns of 27 lines 112 × 80 mm. Two-line red or blue initials with sawtooth filigree extensions along textblock. Provenance: dealer's identification "French, 1260." JHO

56.

**Leaf from a Breviary in Latin (Porto)**

Italy (?), thirteenth century  
STh MS. Leaf 53

Parchment 180 × 130 mm., two columns of 30 lines 122 × 85 mm. Two-line red or blue initials with penwork in pale violet or red. Provenance: dealer's identification "France 1225." JHO

57.

**Leaf from a Breviary in Latin (Porto)**

Italy, thirteenth century or later  
STh MS. Leaf 55

Parchment 160 × 114 mm., two columns of 32 lines 105 × 70 mm. One-line initials red or blue, four-line initial red. Text: twelve lessons for feasts of Felix and Annunciation. Page foliated LXXXIX. Provenance: dealer's identification "Missal Italy 1420." JHO

58.

**Leaf from a Latin Gradual**

Southern France, thirteenth century (?)  
MS Leaf 74, Endowment Collection

Parchment 428 × 308 mm., six staves. Gothic *textualis* script in black ink, red rubrics. Red and blue initials with penwork of opposite, square notation on four-line staff. Original foliation LXXXXII top margin on verso. Old pagination 193 and 194. Texts from the Common of Saints. Two of the three chants "Posuisti domine" and "Qui vult venire post me" are communions for the masses of a martyr who is or who is not a bishop. The third "Intret in conspectu" is an introit for the mass of several martyrs. The melodies of all three are essentially those found in the *Liber Usualis*.

Provenance: Goodspeed, November 1933, identified as fifteenth century.  
JHO/LWF

59.

**Leaves from a Latin Gradual**

Spain(?), late fifteenth or early sixteenth century

Historiated initials: Annunciation to the Shepherds (Leaf 83), Adoration of the Magi (Leaf 84)

MS. Leaves 83–84, Endowment Collection. Figures 13, 14

Parchment 496 × 350 mm., seven staves. Gothic *rotunda* script in black ink, vermilion rubrics. Square notation on a four-line staff, *cadels* for second letters of words beginning with decorated initials. Red or blue initials with violet or red pen flourishing. Historiated initials two or three staves tall (140–165 × 116–145 mm.), pink ribbon and acanthus initials, blue, red, and loden green acanthus extensions wrapped around orange seedpod terminals ending in black penwork spirals and gold studs. Polished gold frame around body of initial.





Fig. 13  
From a Latin Gradual,  
leaf 83 detail. No. 59

The proper chants for the beginning of the third mass for Christmas (Leaf 83): the introit "Puer natus est," antiphon, and verse are followed directly by the gradual "Viderunt omnes." The melody of "Puer natus" is essentially the same as that found in the *Graduale Romanum*. The melody of "Viderunt omnes" is also similar to that of the *Graduale Romanum* but deviates in the verse over the word *Dominus* where the melisma is considerably shortened and the music over the syllable "mi" is completely different. Leaf 84 has the introit "Ecce advenit dominator" followed by the gradual "Omnes de saba

venient" and its verse "Surge et illumina" for the mass of Epiphany, identified as the "statio ad Sanctum Petrum." All are found in the *Liber Usualis* and other modern books of plain chant.

The Christmas mass is illustrated by two shepherds, one holding bagpipes, with sheep and dog in rocky hills of atmospheric landscape, a tiny angel with scroll in the sky (Leaf 83). Epiphany has the Holy Family, beneath thatched roof in two-sided stone shed, greeted by three kings accompanied by small black page (behind the shed) and three courtiers on horseback (behind hill) in atmospheric



Fig. 14  
From a Latin Gradual,  
leaf 84 detail. No. 59

landscape (Leaf 84). In both, the colors are primarily blues and greens with browns shaded in gold and with touches of red and pink (especially in Leaf 84). The Italianate script and initial frames and the Flemish-looking style suggest a Spanish origin for these leaves, for Flemish art was very influential in Spain in this period. Close parallels for these initials have proven elusive. Original foliation (fore-edge margins on versos): III on Leaf 83 and X on Leaf 84. Both leaves identified in pencil as from an Italian antiphonal of 1465. LWF

60.

# **Leaf from a Latin Gradual**

Spain, sixteenth century (?)

MS. Leaf 85, Endowment Collection

Parchment 450 × 330 mm., six staves. Gothic *rotunda* script in black ink, vermilion rubrics, black *cadell* initials one staff tall. Square notation on five-line staff. Original foliation XXVI in red Roman numerals. The two chants on this leaf are the first two verses for the tract "Tu es Petrus": "Et portae inferi" and "Quodcumque ligaveris," a tract sung at the feast of St. Peter's Chair (Cathedra

Petri). The melody of the first verse appears in the *Liber Usualis* in essentially the same form, transposed down a fifth. The melody of the second verse, however, bears no resemblance to the one found in the *Liber Usualis*.

Provenance: Inman, March 1953, identified in pencil as a sixteenth-century antiphonal. JHO/LWF

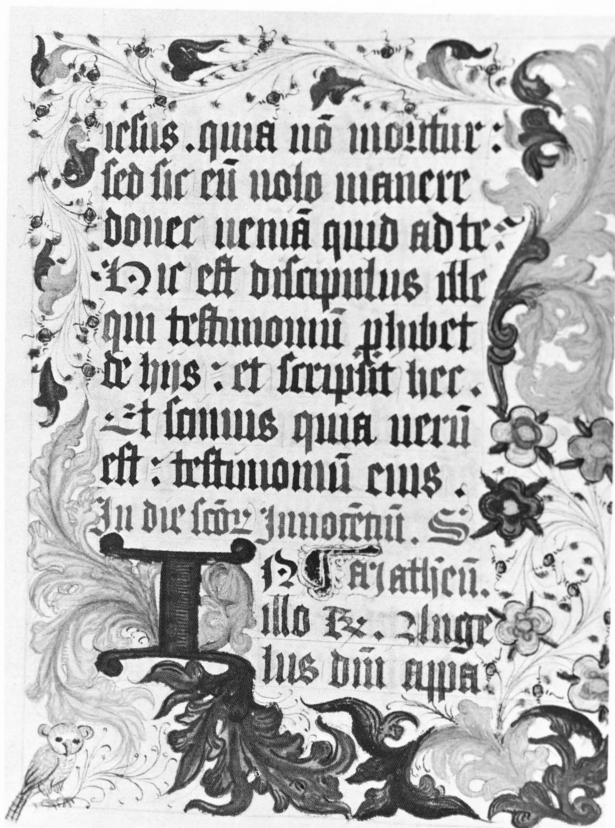


Fig. 15

Leaf from a Gospel Lectionary in Latin.  
No. 61

61.

### Leaf from a Gospel Lectionary in Latin

Germany, fifteenth century  
MS. Leaf 66, Endowment Collection  
Figure 15

Parchment bifolium, each leaf 273 × 200 mm., one column of 12 lines in a very large square Gothic *formata* in dark brown ink. Textblock ruled in brown ink, outer decorative border in lead. Two-line initial and full acanthus border (unfinished). Underdrawing and first coat of paint visible. Loden green, orange, deep blue acanthus with gold, one owl amidst foliage. Text: Gospel lesson from Matthew for the feast of the Holy Innocents. Pencil No. 7 in lower right corner. JHO

62.

### Leaf from a Latin Hymnal

Italy or Spain, fifteenth century or later  
MS. Leaf 87, Endowment Collection

Parchment 542 × 385 mm., five staves. Gothic *rotunda* script in black ink, vermilion rubrics, square notation on a five-line staff. Decorative initials one staff tall: royal blue with maroon penwork surrounds (flowering vines reserved on plain ground); vermilion on royal blue ground with overall white and pale blue cameo vine and flowers. This leaf contains the music for two hymns "Antra deserti teneris" and "O nimis felix meritique celsi," both sung on the Feast of the Nativity of John the Baptist. Stablein pp. 94–95 gives the melodies for both hymns from a twelfth-century source (Paris,

Bibliothèque Nationale n.a.l. 1235, a Hymnal from Nevers).

Provenance: A. A. Edward Newton.

JHO 1WF

63.

**Leaf from a Notated Missal in Latin**

France, late thirteenth century

Decorated initials

MS. Leaf 86, Endowment Collection

Plate III

Parchment 285 × 195 mm., thin and white, outer margins trimmed affecting decoration. Two columns of 21 lines, 195 × 62 mm. (staff plus text equal to two lines of text). Gothic *formata* script in black ink, rubrics in red, staves ruled in red. One-line black ink initials (one *cafel*) with yellow wash, some with abstract designs, are used for sentence capitals. Similar black ink and yellow wash designs are used for line endings. Two-line initials blue or rose with extended tails of opposite, set against highly burnished gold backgrounds, outlined in black. Initial tail extensions of varying length are found in all margins, including the intercolumniation. [Ed.: Serpents with spiraling interlacing tails, simple foliate leafbud spiral vines, ivy leaves, or geometric latticework fill the initials, which have gold studs in the spandrels of their frames. Cusped or smoothly curling extensions terminate in large profile ivy leaves, ivy sprays, or leafbuds with gold studs. Elegant late-thirteenth-century style, inspired by the Parisian Court Style, as seen in the Saint-Chapelle Evangelary of c. 1275 (British Library Add. MS. 17341).]

Square notation on a four-line staff: C clefs with occasional use of F clef. B<sub>2</sub> is

used in the signature, but not for an entire chant; it also occurs as an accidental. Text spaced under staff to allow room for melismas. The notation is in the style of French thirteenth-century polyphonic manuscripts, with tails on the ligatures somewhat bent rather than straight. The chants on this leaf come from masses for Pentecost, beginning with the end of the communion for the third feast day after Pentecost. The next chant "Deus dum egrederis" is the introit for the fourth feast day after Pentecost in both the modern books and medieval sources. The alleluia and verse that follow, "Veni sancte spiritus," and the third chant, the alleluia "Paracletus spiritus sanctus," occur in the *Sarum Gradual* for differing Pentecost feasts. The melody of "Deus dum egrederis" is similar to that found in the *Graduale Romanum* but there are marked differences both within phrases and at the ends of the phrases. The second occurrence of the word "alleluia" in the antiphon of the introit has no melisma in Leaf 86. Even more striking is the difference in finals (E in the *Graduale Romanum*, G in our leaf), and the melody of the psalm verse is more melodic in our leaf. Perhaps the most interesting musical difference between the melodies of our leaf and those of modern sources occurs in the verse of the alleluia "Veni sancte spiritus." The two versions begin in a similar fashion, with more variations appearing in the phrase before the *Graduale's* melisma; however, this final melisma, which is fairly extended, is completely absent from Leaf 86.

[Ed.: Penciled note on leaf "Beauvais Missal, 1285 France." Another leaf of this manuscript is in the library of Hollins College, Roanoke, Virginia, purchased

from Otto Ege in 1943 (Bond and Faye, p. 525, Hollins No. 11). Two more are in the Boston Public Library (Bond and Faye, p. 212, no. 110, MS. 1538), acquired in 1949 from Philip Duschnes. A fourth leaf belongs to the Buffalo and Erie County Public Library (Otto Ege Collection no. 15), two more to the Sibley Music Library of the Eastman School of Music in Rochester, New York. These three leaves are illustrated and discussed in Lillich, nos. 61–62. There is another leaf in the Pitcairn collection, Glencairn Museum, Bryn Athyn, Pennsylvania. Another is illustrated in Ellin Mitchell, *Twenty-four Illuminated Miniatures* (New York, 1983), no. 5. A ninth leaf is no. 15 in the Ege Portfolio, now Pierpont Morgan Library MS 1021. Ege's printed description, preserved in the Morgan Portfolio, identifies the manuscript as a gift to a church in the city of Beauvais, written for Robert de Hangest, a canon, about 1285, information that presumably was contained in the manuscript before Ege broke it up.] LWF

64.

**Leaf from a Missal (?) in Latin  
(Quarto)**

France, late fourteenth century  
STh MS. Leaf 39

Parchment 295 × 210 mm. Calendar page for March and April. KL monogram initials *dentelle*. Provenance: dealer's identification "1380 Missal." JHO

65.

**Leaves from a Latin Missal (Quarto)**

France, early fifteenth century (?)  
STh MS. Leaves 40–41

Parchment 290 × 198 mm., two columns of 25 lines 220 × 135 mm. Two-line red or blue initials with penwork of opposite. Script and decoration all rather hurriedly executed. Provenance: dealer's identification "1400." JHO

66.

**Leaf from a Notated Missal in Latin**

German, eleventh century  
MS. Leaf 5, Endowment Collection

Parchment, originally white (used as a pastedown, recto discolored, corners of binding edge cut off) 260 × 210 mm. One column of 26 lines 215 × 150–160 mm. Caroline minuscule in light brown ink, rubrics in red-orange minium, small initials minium or brown ink with minium stroke (two to four lines high). Text over which neumes occur is smaller than the rest.

Staffless, unheightened neumes above text are of the Germanic school close to St. Gall and Old German/Lorraine in type. The words of chant sections are not spaced to allow for melismas; some crowding of melismas occurs. The chants are office antiphons, verses, and responsories for the feast of St. Sebastian: R. "Erat namque in sermone," V. "In commissio," Ant. "Ad hoc tantum," Ant. "Clarissimus cotidie," Ant. "Sebastianus vir," followed after a reading by R. "Cristo cotidie," R. "Sebastianus vir," and V. "Erat enim in sermone." All can be found in the *Lucca Antiphonal*.

Provenance: penciled no. 2 on recto; No. 319/849 on mat, printed British bookseller's description no. 319 (glued to mat) erroneously dates the leaf to 1200 and identifies the text as the Feast of SS. Marcellinus and Marcus (who are mentioned in the text). LWF

67.

**Leaves from a Notated Missal in Latin**

Germany, c. 1200

MS. Leaves 75–76, Endowment Collection

Parchment, Leaf 75 is 308 × 210 mm. (folded and torn across center of page, used as flyleaves in another book; sewing holes along the fold); Leaf 76 is a half leaf (bottom of page) 141–148 × 230 mm. Two columns of 29 lines (Leaf 75) 250 × 170–175 mm., two columns of 11 lines (Leaf 76) 92–94 × 175 mm. Early Gothic script in brown ink, rubrics in red. Number of later marginal additions in brown inks. Red initials or red stroke on brown ink initials.

Staffless neumes, St. Gall or Old German or a hybrid, written in same color ink as the text and all at one level (a German characteristic). Text of music sections written smaller than rest. The chants are office antiphons and responsories for various feasts from the Common of Saints. In none of the sources listed in Bryden and Hughes's *Index* were all of the chants present. "Iste homo ab adolescentia" on the recto of Leaf 75 is a responsory found in the *Worcester Antiphonal* and the *Lucca Antiphonal*. In the former it is used for the feast of the birth of a confessor bishop whereas in the latter it is present with chants for the

feast of the birth of church doctors. "Ecce sacerdos" and "Non est inventus" on the verso are office antiphons found in the *Antiphonale Romanum* for the Common of Confessors who were priests. The last two pieces on the verso, "Regnum mundi" and "Simile est regnum," both responsories, appear in the *Worcester Antiphonal* (Several folios after "Iste homo") for the feast of virgin martyrs. They occur in reverse order from the order on Leaf 75. The first two chants on Leaf 76, "Si coram hominibus" and "Tamquam aurum in fornace," and the fourth (and last) chant, "Corpora sanctorum in pace," are all antiphons appearing in both the *Lucca* and *Worcester Antiphonal* at the common for the birth of several martyrs. The chant on the verso, "Tradiderunt corpora sua propter," is a responsory found in the *Lucca* and *Worcester* manuscripts at this same feast. The third chant on the recto "Spiritus et animae iustorum" is found in the *Antiphonale Romanum* as an antiphon for the feast of the Common of Apostles and Martyrs during the Easter season. It would appear that the chants used for the offices of the various feasts of the Common of Saints were not firmly set in the Middle Ages.

Both leaves appear to have been used as flyleaves or pastedowns in a later binding. No. 320/849 on mat resembles the annotation on Leaf 5 (see No. 66) which was also used as a pastedown. Perhaps all three were taken from the same later binding. LWF

68.

**Leaves from a Notated Missal in Latin**

Germany, early fourteenth century  
MS. Leaves 77–78, Endowment  
Collection

Parchment 358 × 260 mm., two columns of 31–33 lines (one staff plus text equal to two lines of text) 290 × 174 mm. Gothic script in dark brown ink, rubrics and underlining in red. Roman numerals XIII (Leaf 77) and CXXI (Leaf 78) in top margin between columns on recto (original foliation). Two added notes on Leaf 78, one with pointing hand. Brown ink capitals with red stroke, some with a face done in brown ink penwork; two-line initials alternately red or blue; a three-line initial of the same type begins the mass. Vermilion line endings fill in the space between syllables under melismatic sections of chant. Hobnail notation on a four-line staff, C clef employed on uncolored line of the staff (ruled in brown ink, occasionally a line in red).

On Leaf 77 the introit "Lux fulgebit," the gradual "Benedictus qui venit," and the alleluia verse "Dominus regnavit" are all standard chants from the second mass for Christmas day. They agree in their essentials with those found in the *Graduale Romanum*. "Lux fulgebit" does not include the B's; "Benedictus" has a shortened melisma. "Dum medium silentium," the antiphon of the introit for the mass of the Sunday within the octave of Christmas in the *Liber Usualis*, is found as an antiphon for the Saturday after Christmas in the *Lucca Antiphonal*. In our leaf the text is for the second mass for Christmas, like the other chants. Leaf 78 contains two tracts and a hymn. The tracts occur in the Easter vigil, both in

conjunction with the baptismal part of the ceremony. The melody of the first of these, "Vinea factus est" on Leaf 78, is similar to that of the *Graduale Romanum*. The melody of the tract "Sicut cervus" also agrees in its essentials with the melody found in the *Graduale*. The hymn on the verso of Leaf 78, "Rex sanctorum angelorum," is not part of the modern liturgy; it does, however, appear in the *Sarum Gradual*. The structure of the hymn is refrain (a + b)—Verse 1—a—Verse 2—b—Verse 3—a—and so on. Each verse has a new text but the same music, whereas both the text and the music of a and b remain the same each time. The music of the verse is based on that of the refrain.

Provenance: penciled note on Leaf 77 "Wurzburg Missal. German. 1315," and notes on mat "Ege, October 1948 and no. 88/43B." [Ed.: Another leaf from this manuscript is No. 22 in the Ege Portfolio, Pierpont Morgan Library MS 1021, which is described as a missal "written by Benedictine monks for the Parochial School of St. John the Baptist in Wurzburg, shortly after 1300."] LWF

69.

**Leaf from a Latin Missal**

German, sixteenth century  
MS. Leaf 82, Endowment Collection

Parchment 395 × 300 mm., two columns of 35 lines. Formal cursive Gothic book-hand (Italianate) in black ink, vermillion rubrics. One- to three-line red and blue initials. Abbreviated running title in red "Qr" (?). Text from Sanctorale: Mass for St. Margaret.

Provenance: Otto Ege, October 1948.  
See No. 70. JHO

70.

**Leaf from a Missal in Latin (*Folio*)**

Germany, c. 1500

STh Ms. Leaf 54

Parchment 375 × 290 mm., two columns of 35 lines 280 × 218 mm. Red running heading, one-line initials red or blue.

Verso blank. Provenance: dealer's identification followed. See No. 69. JHO

71.

**Leaves from a Missal (*Quarto*)**

Italy, thirteenth century (?)

STh MS. Leaves 61–62

Parchment 310 × 213 mm., two columns of 26 lines 205 × 130 mm. One-line initials red or blue, two-line initials of same with penwork of opposite. Penciled foliation 93 on Leaf 62. Provenance: dealer's identification "1400." JHO

72.

**Leaves from a Missal (*Quarto*)**

Italy, thirteenth century (?)

STh MS. Leaves 63–64

Parchment 300 × 227 mm., two columns of 31 lines 205 × 152 mm. One-line initials red or blue with rudimentary penwork. Two-line initials of same with penwork in pinkish tan or red. Provenance: dealer's identification "Milan 1400." JHO

73.

**Leaves from a Missal (*Quarto*)**

Italy, fourteenth century.

STh MS. Leaves 65–66

Parchment 322 × 227 mm., two columns of 26 lines 210 × 150 mm. Blue or red initials with red or aqua penwork.

Provenance: dealer's identification "Perugia Italy. Dominican Missal 1353." JHO

74.

**Leaf from a Latin Psalter**

Flanders, mid-thirteenth century

MS. Leaf 7, Endowment Collection

Parchment 245 × 165 mm., one column of 23 lines (170 × 101 mm.). Gothic *textualis* script in black ink. Blue or red spiral line endings. Gold versals in a vertical column to left of textblock, four-line gold initial on pink and blue ground. Old pagination 281 and 282. Text of Psalms 125 and 126 (numbered by later hand).

Another leaf of this psalter was exhibited at the Boston Antiquarian Book Fair in 1981 by the Heritage Bookshop of Los Angeles. JHO

75.

**Notated Ferial Psalter in Latin for Dominican use**

Southern Germany, second half of the fifteenth century and c. 1500

MS. 7, Endowment Collection

*Physical Description*

Parchment, 224 fols. (121, 132 and 172 omitted in foliation) 140 × 105 mm., one column of 18 lines 104 × 65mm. Brown



ink single vertical rules, lead or stylus-ruled horizontals contained in ladder grid. Collation: 1(1)6, 2(7)1, 8 paper leaves, 3(8)10–14(118)10 (no 121), 15(129)10 (no 132), 16(140)10, 17(150)8, 18(158)10, 19 (168)10 (no 172), 20(179)8–23(203)8, 24(211)6, 25(217)10, 26(227)2 (bifoliate with pastedown).

Very fractured Gothic *textualis* script in brown ink, red rubrics. Light blue and red versals, two- to three-line initials of same type. Chant in square notation. Psalms numbered by a later hand, marginal corrections in a large *formata* script (such as fols. 12v–13). Four- to seven-line initials in blue with red filigree penwork infilling (bud pattern on lattice) and surrounds. Occasionally the blue initials have no penwork (fols. 64v, 174 v).

Binding: stamped white leather (sixteenth century). Central panel of ribbon weave, outer border of rectangular evangelist stamps, repeated. Overlapping titles on separate blocks, applied to more than one evangelist block. Six figures each cover: front two Marks, two Lukes, one Matthew and one John; back three Matthews, two Marks, and one John. Two metal clasps, page edges painted blue.

### Contents

\*indicates a later addition

1. (fols. 1–6v): *Calendar*: graded (memoria, simplex, 3 lessons, duplex and totum duplex), red and dark brown inks.
- \*2. (fol. 7 misbound) *Sunday Invitatories*. Eight paper flyleaves inserted (unnumbered) after fol. 7.
3. (fols. 8–187v): *Ferial Psalter* with noted antiphons and *Canticles* (fol. 174vff.).

4. (fols. 187v–192v): *Litany*.

5. (fols. 192v–216): *Abbreviated Temporale* (beginning with Advent) and *Office of the Dead* for Dominican use (fol. 201ff.) all with noted antiphons.

\*6. (fols. 216–227v): *Temporale* with antiphons, hymns, and invitatories, rubrics in German. Fol. 7 belongs in this section. All by a different and later scribe (sixteenth century?) writing in a small *textualis* script, rubrics in red, versals and two-line initials in red. Incomplete at end (lacking inner leaves of quire 26).

The calendar has numerous Dominican feasts including Vincent Ferrar (4.5. 1455), who also occurs in the litany. Calendar and litany have numerous German feasts: 3.3 Kunegundis, 3.4 Floriani, 7.4 Udalrici, 7.14 Heinrici imperatoris, 8.7 Afre, 8.20 Bernhardi abb., 9.28 Wencelas, and 11.19 Elyzabeth. The litany includes Bernharde, Ursula, Elyzabeth, and Kunegundis. These saints localize the manuscript to southern Germany. Large decorative initials (five to seven lines high) introduce the seven ferial divisions for Matins plus Sunday Prime and Vespers at Pss. 1, 21, 26, 38, 52, 68, 80, 97, and 109. There is also one at Ps. 101 but not 51. Canticles has a similar (four-line) initial for *Confitebor*.

Provenance: penciled short description of the manuscript by S.H. of Washington, D.C., dated 7/18/58 on front pastedown. JHO

76.

**Leaves from a Psalter with Noted Antiphons (*Folio*)**

Italy, fifteenth century  
STh MS. Leaves 68–71

Parchment 455 × 320 mm., one column of 18 lines. Water-damaged. One-line red or blue initials with penwork of the opposite. Two-line foliate initials deep blue, magenta and loden green on gold with acanthus extensions. Square notation on four-line staves. Provenance: dealer's identification "Antiphonal Missal. Italy 1450." JHO

77.

**Leaves from a Psalter**

Italy, fifteenth century  
STh MS. Leaves 72–80.

Parchment 117 × 80 mm., one column of 12 lines 67 × 45 mm. Humanist italic hand, one-line initials blue or gold. Offsets of two-line initials on Leaf 73 verso and 77. Text: psalms and litany (on Leaves 79–80). The litany includes St. Bernardino canonized in 1450. Old penciled foliations 17, 39, rest blank. Provenance: dealer's identification "1450 Service Book Missal." JHO

B. Saints' Lives and Canon Law

78.

**Leaf from a Latin text identified as the Miracles of the Early Italian Fathers**

France, c. 1500 (?)  
STh MS. Leaf 51

Parchment 305 × 230 mm., two columns of 40 lines 235 × 145 mm. Cursive bookhand with two-line blue initials with red penwork. Identifications of text, date, and provenance from dealer's note. JHO

79.

**Leaf from Jacobus de Voragine, *Golden Legend* in Latin**

Germany, fifteenth century  
MS. Leaf 15, Endowment Collection

Parchment 214 × 150 mm., one column of 35 lines. Spiky Gothic hand in black ink, red strokes on capitals and paragraph marks. Text unidentified.

Provenance: Brentano, July 1950. JHO

80.

**Decretals of Pope Gregory IX (1227–1241) in Latin**

Printed in Venice by Baptista de Tortis and Franciscus de Madiis, September 7, 1484  
Pope Gregory enthroned presenting decretals to four men  
Incunabulum, Endowment Collection  
Figure 16

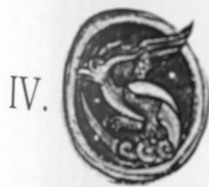
Paper, 278 fols. (first and last blank) 423 × 286 mm. Rectangular frame in red and lime green (64 × 124 mm.) with silver studs on the upper corners and side centers. Gold-tooled ground, tiled floor. Eight-line acanthus initial on tooled gold ground, tooled silver infilling. Pink and green acanthus flourish in margin. Red and blue hand-colored initials. Hand-painted miniature by a German artist possibly working for the printers in Italy.



Fig. 16  
Decretals of Pope Gregory IX, fol. 1. No. 80

A number of Venetian printers in this period were Germans from the Middle Rhine, among them John of Cologne and John of Speyer. The illuminator of the *Decretals* frontispiece appears to have come from the same region, as his style resembles that of the *Hausbuch* of 1474 and related manuscripts (see Zimelien, No. 155).

Bibliography: *Special Collections at Boston University* (Boston, 1981) illustration, p. 6. Not included in Goff's *Third Census*, which lists only one copy. JHO



#### IV. *Books of Hours and Secular Texts*

##### Books of Hours

##### A. Dutch

81.

##### **Leaf from a Book of Hours in Dutch**

Netherlands, fifteenth century  
MS. Leaf 88, General Manuscript  
Collection

Parchment 177 × 125 mm., one column  
of 20 lines 89 × 60 mm. Gothic *textualis*  
script, brown ink with red rubrics and  
red strokes on sentence capitals. One-line  
blue initials; two- and four-line *dentelle*  
initials, the latter with white cameo  
flowers inside and a *dentelle baguette* (left  
margin) ending in top and bottom

margins in blue, red, rose, and lime  
green acanthus and pen sprays with gold  
dots. Style and layout comparable to  
MS. 8 (No. 85). Lauds incipit page. For  
the text, see MS. 8, fol. 50v. JHO

82.

##### **Leaf from a Book of Hours in Dutch**

Netherlands, fifteenth century  
STh MS. Leaf 2

Parchment 150 × 110 mm., one column  
of 18 lines 60 × 24 mm. One-line blue or  
gold initials (the latter rubbed). Prove-  
nance: dealer's identification "French?  
Book of Hours. Flanders 1500." JHO

83.

**Leaves from a Book of Hours  
in Latin**

Netherlands (?), fifteenth century  
STh MS. Leaves 3–6

Parchment 173 × 130 mm., one column of 18–19 lines 109 × 73 mm. One- to three-line initials in blue or vermillion, the larger ones usually with red or violet penwork. Possibly of German origin. Provenance: dealer's identification "Flanders 1470" (Leaves 3–4) and "1500" (Leaves 5–6). JHO

84.

**Leaf from a Prayerbook (?) in Dutch**

Netherlands, fifteenth to sixteenth century  
STh MS. Leaf 7

Parchment 166 × 120 mm., one column of 22 lines 128 × 90 mm. Provenance: dealer's identification "Netherlands 1525." JHO

85.

**Book of Hours in Dutch, use  
of Utrecht**

Netherlands, 1484  
Five large foliate initials with borders  
MS. 8, Endowment Collection  
Figure 17, Plate IV

*Physical Description*

Parchment, 146 fols. (including 98 bis) 180 × 130 mm. One column of 20 lines 106 × 67 mm., ruled in red in a simple grid. Collation: pastedown and fol. i (flyleaf) bifoliate, 1(1)8 canceled 1st, 2(8)6, 3(14)6, 4(20)2 lacking 1st?, 5(21)6 offset on 21v from conjugate 26, 6(27)8–15(98

bis)8, 16(106)10, 17(116)8–19(132)8, 20(140)6, fol. ii (flyleaf) and pastedown bifoliate. No catchwords or signature marks.

Highly fractured Gothic *formata* script in light brown ink, rubrics in red, red stroke on sentence capitals, one-line red or blue initials, two-line initials of the same type, two-line KL (*Kalends*) monograms in red or blue ink in the calendar. Three-line gold initials on mauve and cobalt blue grounds with white filigree and with metallic cut-outs in their frames. Those for the litany (fol. 106) and the nocturnes and Lauds of the Office of the Dead (fols. 124v, 129v, and 135) have a slender *baguette* and small pensprays in black ink, lime green, and gold in the margins. Five-line initials used for the minor hours and the mass prayers are similar in type and have *baguettes* in the fore edge margin: a) on rectos a gold *baguette* with green and blue vines and with large blue violets, columbine, panpipes (fol. 31), or a strawberry, and b) on versos and some rectos (fols. 69, 74, 76, 89, and 94) a gold, blue, and mauve *baguette* with foliate acanthus sprays of blue, mauve, lime green, and brown in the top and bottom margins, interspersed with gold beads, brown and lime-green penwork, pinks, gold clover, and other leaves. Nine- to ten-line blue floral initials are used for Matins of the five major offices (Texts 3–7, the Matins page for Text 2 is missing). These have acanthus and blossom filling on gold grounds with metallic cut-outs in their frames and slender three-sided, U-shaped *baguettes* of gold, blue, and mauve, and a three-sided foliate border on their outer sides. The borders are filled with acanthus and blossoms with a single bird or grotesque on



Fig. 17  
*Book of Hours*, fol. 62.  
 No. 85

each page: a cock (fol. 44), an owl (fol. 62), a parrot and a grotesque (fol. 81), a butterfly and dragon (fol. 99), and a large bird (fol. 116). Pages are water-damaged in their lower margins.

Binding: brown leather over boards, blind-stamped in rectangles of foliate vine-spiral bands. Metal clasp, gilt title on spine: "Gebeden Boek."

#### Contents

1. (fols. 1–12v) *Calendar* with names of the months given in Latin and Dutch. Entries in brown and red ink, every day filled. Fols. 13–13v blank but ruled.
2. (fols. 14–43v) *Hours of the Virgin*,

lacking first. Rubrics in Dutch or Latin. Fol. 19v Lauds, 26 Prime, 28v Terce, 31 Sext, 33 None, 35v Vespers, 40 Compline.

3. (fols. 44–61) *Hours of Holy Wisdom*. Matins: "Mine siele hevet di begeert inder nacht en(de) mi(jn) geest in die innerste . . ." Fol. 50v Lauds, 52v Prime, 53v Terce, 55 Sext, 56v None, 57v Vespers, 59v Compline. Lower margin cut off fol. 59. Fol. 61v blank.

4. (fols. 62–80v) *Hours of the Holy Spirit*. Matins: "Here du selte opide(n) myn lippen . . ." Fol. 66v Lauds, 69 Prime, 70v Terce, 72v Sext, 74 None, 76 Vespers, 78v Compline.

5. (fols. 81–98 bis verso) *Hours of the Cross*. Matins: “Here Jh(es)u (Christ)e wi aenbeden di en(de) benedic(n) di . . .” Fols. 86 Lauds, 89 Prime, 90v Terce, 92v Sext, 94 None, 95v Vespers, 98 Comp-line.
6. (fols. 99–115) *Penitential Psalms*, *Litany* (106), and *Prayers for the Mass* (111v). Fol. 115v blank.
7. (fols. 116–145) *Office of the Dead*, fol. 142 fore-edge margin cut off, ends 143v with short sequence from John and “Gregorius bedudenisse.” Fol. 145v blank and unruled.

The date 1484 is repeated in red or brown ink or in brown with a red line through it within the text at the ends of sentences or sections on fols. 61, 115, and 143v. The calendar for Utrecht use includes in red: 1.14 Pontiaen mr., 5.12 Panraes mr., 5.13 Servaes bisc., 6.12 Odulfs cf., 6.25 Lebuini bisc., and 11.12 Lebuini cf. The litany lists Martin, patron saint of Utrecht, first among the confessors, and includes Bavo, Willibrorde, Hubrecht, Brigitta, and Ontkommer.

The style of MS. 8 is very similar to that of Leaf 88 (No. 81). The large foliate initials are comparable to those in a Bri-gittine Breviary of the late fifteenth century, Bodleian Library MS. Buchanan f.2 (Pacht-Alexander I, fig. 247), and a Utrecht Hours of c. 1490, Victoria and Albert Museum MS. 34 (Byvanck and Hoogewerff, no. 101, pl. XXIII).

Provenance: note on fol. i verso in a nineteenth-century (?) hand: “Heeft noch toebehoord aen Emma Vanderstraten huisvrouw van Jacobs Vandenbogaerde. Brugge la junio 1539. Alsdan aen Josijne Strabant huisvrouw van Vincent Vandenbogaerde 1588.” Any such ownership

notes in sixteenth-century hands in this manuscript have now been erased (or cut out) and are not recoverable with ultraviolet. (One illegible erasure is on fol. 13v.) Bookplate of Anselmi Van den Bogaerde on front pastedown. Back pastedown note in black ink: “1853 Mr. Culotte, 250.” Pencil signature on fol. i of A. Marguerite Smith, and her note on pastedown “No. 9 Crasner.” JHO

## B. English

### 86.

**Book of Hours in Latin, use of Sarum**  
 England, fourteenth century  
 All illumination removed  
 Added texts in English and Czech  
 MS. 13, Endowment Collection

### *Physical Description*

Parchment yellow and fairly stiff, 65 fols. plus one loose leaf 216 × 150 mm. One column of 22 lines 139 × 88 mm. Ruling: single verticals and paired horizontals in red ink (fols. 2–7v and 45–64v) or in brown ink (fols. 8–44v). Collation: fol. 1 (flyleaf) bifoliate with pastedown, 1(2)6, 2(8)8 lacks 3, 3(13)8 lacks 5th and 7th, gap, 4(19)2 loose sheets, 5(21)8 plus one (last tipped in, inserted sheet, browner ink), 6(30)8 canceled last, 7(37)8, 8(45)8 lacks 6th, 9(52)8, 10(60)5 loose? (uncertain), fol. 65 (flyleaf) bifoliate with paste-down. Fol. 66 is a loose sheet. Scribal catchwords in brown ink in bottom margins accompanied by decoration: two horizontal lines enclose the word with pendrawn faces in brown ink at either end. Quire marks lower right-hand corners (such as ii, iii and iiij on 14–16).

Gothic *formata* script in brown ink, rubrics in red vermillion. One-line brown ink initials with buff wash, sometimes with a pendrawn face in brown ink; one-line gold initials with violet penwork alternating with blue initials with red penwork; two- to three-line initials of gold with violet penwork alternating with blue letters with red penwork, both with leaves reserved on parchment ground, dense filigree in and around each letter, extending vertically up and down margin often to bottom of page and almost to top. Line endings blue and gold in abstract geometric patterns. Marginalia: occasionally a face is found growing from a letter in the bottom margin (fols. 16, 17v, 40) or upper margin (fols. 38v, 40v); a fish is formed from the flourish of a three-line initial in the upper margin of fol. 25v. Offsets for painted borders are visible on fols. 16v, 18, and 19. A small initial is cut out on fol. 49v.

Binding: nineteenth-century dark calf over cardboard, gold ribbon tool around edges framing front and back boards. Spine inscribed in gold capitals "MS. Missal." [*sic*]. Back board now loose. Leather torn, marbled paper visible under leather.

#### Contents

\*indicates a later addition

1. (fols. 2–7v) *Calendar* in red, brown, and violet ink with grading d.f. (duplex festum?). Fol. 1 blank flyleaf.
2. (fols. 8–19v) *Hours of the Virgin* (fragmentary), use of Sarum with *memoriae* for Hours of the Cross interspersed. Fols. 8–9v Matins, 10–16v Lauds, 17–17v Prime, 18–18v Terce, 19–19v Compline.

3. (fols. 20–24v) *Penitential Psalms* (begins incomplete in Ps. 6:9).

4. (fols. 24v–25v) *Gradual Psalms* (rubric only).

5. (fols. 25v–29v) *Litany and collects*.

6. (fols. 30–49v) *Office of the Dead* (fragmentary), use of Sarum.

7. (fols. 50–57v) *Commendationes Animarum* (begins in Ps. 118:17), ends complete 57v Amen.

\*8. (fols. 58–63) *Prayers* in a number of hands: Latin prayers to the Virgin, Litany to the Virgin, collects, fol. 61v rubric for an Indulgence granted by a spurious Pope Boniface X to a King Philip of France (followed by prayers to Peter Martyr in a fifteenth-century hand), fol. 62 Indulgence of Pope Boniface to King Philip in old Czech "Pr'sme(?) ihesu criste genz sy to swatet'elo ydrahubrew twn zslawn'ye panny . . ." (shaky formal Gothic hand), fol. 62v Latin prayers in two cursive "chancery" hands, fol. 63 three-line prayer in English (unfinished) in sixteenth century (?) hand, and "an indenture of porcion . . . devyded among systers" in cursive italic script dated to 12 July in the third or fourth year of the reign of Philip and Mary, king and queen of England (sixteenth century). Fols. 63v–64v blank and ruled. 65–65v blank.

\*9. (fols. 66–66v loose sheet) *Prayer* in English (incomplete at beginning) ". . . him that ordeynith for me everlastyng peyne. Lord wyth ev(er)y membye of my body y have synnyd . . ."

The calendar contains numerous English saints all standard for Sarum calendars including in red: 1.19 Wlstan, 3.18 Edwardi regis, 3.20 Cuthbert, 5.26 Augustini anglorum apostoli, 7.7 translatio Thomas Becket, 11.20 Edmundi regis, and 12.29 Thomas Becket. Suffrages at



Lauds (fol. 15) include Thomas Becket. The litany includes Albine, Swithine, Birine, and Editha.

Provenance: the calendar contains *obits* for the knight Simon Ffelbrygge (d. 1442) of Norfolk (12.7), his wife Margaret (6.27), his sons Richard (5.6) and Thomas (12.18), and his daughter Margaret (12.28), all added in one hand as is an ownership note on fol. 62v "Iste liber p(rese)n(t)o constat ffe**l**brygg(us) . . ." The same hand added an *obit* for Ffrancis Minlopp(?) (1.3); a second hand added *obits* for Willi(am) Cheyne militio (8.14), Domine Thome Pool militio

(8.21) and an undeciphered name on 5.29. My thanks to Kathleen Scott for information on the Ffelbrygge family. A psalter which belonged to Anne, daughter of Simon Ffelbrygge, is now British Library Sloane MS. 2400. Pencil note on front flyleaf "Sarum Missal. Export March '46." LWF/JHO

### C. Flemish

87.

#### Leaves from a Book of Hours in Latin

French-Flanders (?), second quarter fifteenth century (1430s)  
Annunciation to the Shepherds (Leaf 52)  
Adoration of the Magi (Leaf 55)  
MS. Leaves 52–55, Endowment Collection. Figure 18, Plate V

Parchment 192–193 × 146–150 mm., one column of 16 lines 115 × 71 mm. Leaves 52–53 and 54–55 taped to form "bifolia." Spiky Gothic *formata* script in brown ink, vermilion rubrics. One- and two-line *dentelle* initials and line endings. Foliate left marginal bar (associated with two-line initials): pen sprays, blossoms, and fruits in gold, red-orange, lime green, blue, and pink. Miniatures with stepped lunette frames, four-line initials below with ivy filling, wide, gold, U-shaped *baguettes* with heart-shaped leaves or large blossoms set in squares. Flowering plants sprout from the four corners of the *baguette*.

An angel in a deep blue sky with a scroll inscribed "in excelsis deo" above breadloaf hills with towns on distant peaks; below, two shepherds lean on



Fig. 18  
From a Book of Hours, leaf 52. No. 87

long staves amidst their scattered flock, a third tonsured (?) figure in a long blue gown on the left (Leaf 52). The Virgin and Child are seated on a red bed under a thatched barrel-vaulted shed. The Child reaches into the goblet offered by a kneeling white-bearded Magus. The young Magus lifts his hat, the third bows slightly. In the background are breadloaf hills against a rose sky with gold filigree (Leaf 55). The style of these leaves is derived from the Master of Gilbert of Metz, active in southern Flanders from 1420 to 1440. The broad *baguette* filled with single large flowers is similar to the frame of a miniature in the Hours of Jean sans Peur from Ghent pre-1419 (Paris, Bibliothèque Nationale, n.a.l. 3055 fol. 164v, see Meiss, *Boucicaut* fig. 474). Randall compares Walters Art Gallery MS. 211. Its similar frame, figure style, and breadloaf hills typify the Gilbert of Metz style. In comparison, Dresden Sächsische Landesbibliothek MS. Oc.61 seems less closely related. The type of shed and the gestures of the Child and the young Magus on Leaf 55 are also found in the work of the Boucicaut Master (Meiss, *Boucicaut* figs. 55, 265, 286) from whom the Gilbert of Metz Master borrowed many compositions.

Text: end of Matins (Leaf 55) with petition for female owner of the manuscript ("pro devoto femineo sexu"). Terce incipit (Leaf 52), Sext incipit (Leaf 54), and abbreviated hours of the Holy Spirit, Sext to Compline (Leaf 53). Terce and Sext hymns for Roman use.

Provenance: penciled "Cramer Leaves No. 7, Dawson 1945" and "No. 6" in the hand of A. Marguerite Smith.

Bibliography: Randall with illustration of Leaf 55 on p. 216; A. Stones fig. 37 on p. 41 (Leaf 52). JHO

## 88.

### Notated Office Book in Latin for Dominican use

Flemish or North French (?)

Late fifteenth century and c. 1500

MS. 9, Endowment Collection

#### Physical Description

Parchment, 201 fols. 111 × 80 mm., cropped. Ruled in brown ink with single line grid. Collation: 1(1)6, 2(7)6, 3(13)8, 4(21)8 canceled last, 5(28)8–11(76)8 canceled last, 12(83)8, 13(91)2, 14(93)8–27(197)8 canceled last 2 (includes two 197s). Remnants of catchwords (cropped).

Script and decoration: This manuscript is by at least five different scribes and has four different types of decorative initials.

Part 1: fols. 1–12v, smooth thin white parchment, one column of 17 lines 96 × 68 mm. Black and vermilion ink, fractured Gothic *formata* script. One-line initials gold on blue and two-line KL monograms.

Part 2: fols. 13–82v, yellowed heavy parchment, one column of 14 lines 89 × 56 mm. Brown ink, vermilion rubrics, Gothic *formata* script by two shaky hands, second begins on fol. 56v in lighter brown ink. One-line initials for verses alternately red or blue with the opposite color for the filigree, two-line initials of same for psalms and prayers, and four-line gold and blue lobed initial (fol. 13) with dense red and blue filigree filling and surrounds and decorative descender.

Part 3: fols. 83–148v, heavy cream parchment, one column of 15 lines 89 × 56 mm. Gothic *textualis* in brown ink. One-line (verse) initials alternately red or blue without filigree, two-line (psalm)

initials in red with brown filigree alternating with blue initials with red filigree, and two initials (fol. 83 and 133) three lines tall in gold on a rose and blue ground with white flourishing, cusped frames.

Part 4: fols. 149–201, heavy cream parchment, one column of 15 lines 91 × 54 mm. Gothic *formata* script in brown ink, rubrics in red. One- or two-line initials alternately red or blue without filigree, four-line initial (fol. 149) blue with white ribbon on a rose ground with gold flourishes, four-line lobed red and blue initials for minor hours.

Binding: plain brown leather binding, spine stamped in gold floral bars, page edges stained red. Marbled endpapers plus paper flyleaves each end (two in front, one in back).

#### Contents

1. (fols. 1–12v) *Calendar*.
  2. (fols. 13–27v) *Mass prayers*.
  3. (fols. 28–56v) *Commendatio Mortuorum*.
  4. (fols. 56v–72) *Officium Sepulture* with noted responses and antiphons.
  5. (fols. 72–75v) *Office of Extreme Unction*.
  6. (fols. 76–82v) *Litany for the Officium in Transitu Sororis*.
  7. (fols. 83–132v) *Office of the Dead* for Dominican use with noted antiphons and responses.
  8. (fols. 133–148v) *Penitential Psalms and Litany* (fol. 143).
  9. (fols. 149–201) *Office of the Virgin* for Dominican use.
- Office book for the use of Dominican nuns: fol. 26 *peccatricem* ending, fol. 54v *congre(ga)t(ion)is sororibus*, fol. 76 *in transitu sororis* indicate feminine ownership.

*Calendar* graded (*memoria*, simplex, 3 and 12 lessons, *totum duplex*) with numerous Dominican feasts in red including Thomas Aquinas (1.28, 3.7, and 3.14) and Vincent Ferrar (1455) (4.5 and 4.13). Apollonic (2.9) and Servatius (5.13) are standard for Dominican calendars after 1498, according to Leroquais (*Les Breviaires* I, p. ci). Geneviève (1.3) and Louis of France (8.25 *totum duplex*) in red point to France while Lambert (9.17) and Edward (10.13) indicate a general northern provenance. The abbreviated litany on fol. 77v gives Dominic a double invocation (*Bis dicatur* in red) and Ludovice of Toulouse ends the confessors. The full litany on fol. 143 also gives Dominic a double invocation (ii) and includes Vincent of Ferrar.

Provenance: bookplate of Francis Brooks with his coat of arms on the front pastedown; signature of A. Maguerite Smith on fol. i. MRB

#### D. French

##### 89.

##### **Leaf from a Book of Hours in Latin**

France, late fourteenth century

MS. Leaf 25, Endowment Collection

Parchment 177 × 132 mm., one column of 21 lines 113 × 78 mm. Spiky Gothic *formata* in light brown ink, deep red rubrics. Blue or gold versals with red or blue penwork, two-line *dentelle* initials and spear *baguette* sprouting gold leaves at ends and center. Text: end of Prime (?), Ps. 116 and collects. Penciled fol. 82. Identified on folder as "Anglo-Norman c. 1380." JHO

90.

**Leaf from a Book of Hours or Psalter in Latin**

France, late fourteenth century

STh Ms. Leaf 45

Parchment 185 × 130 mm., one column of 19 lines 102 × 69 mm. One-line initials blue or gold with red or blue penwork. Two-line *dentelle* initial.

Provenance: dealer's identification "1400." JHO

wash on sentence capitals. One- to two-line gold initials on blue and rose grounds with white penwork decoration, line fillers of the same. KL monograms in calendar similar with tendril sprays in black ink with "leafbuds."

Binding: limp vellum (tattered), sewing on spine uncovered. Remains of inscription on top cover (indecipherable) and penciled "No. II."

*Contents*

\*indicates a later addition

91.

**Book of Hours in Latin, use of Rennes**

France (Brittany), July 24, 1398

All full-page miniatures removed

One small miniature

MS. 10, Endowment Collection

*Physical Description*

Parchment, 144 fols. 150 × 100 mm., one column of 13 lines 80 × 42 mm. Ruled in light brown ink in a simple grid. Collation: front cover and fol. 1 flyleaf loose sheets, 1(2)8 lacks 1st, 2(9)12, 3(21)10 lacking 4 (the 3rd and 5th bifolia), gap, 4(27)2, gap, 5(29)8 lacks 1st and 8th, 6(35)8 lacks 1st and 8th, 7(41)8, 8(49)8, 9(57)8 lacks 2nd, 4th, and 7th, 10(62)8 lacks 2nd and 7th, 11(68)8 lacks 1st, 6th, and 8th, 12(73)8 lacks 3rd–6th, 13(77)8 lacks 3rd–6th, 14(81)8 lacks 2nd, 4th–5th, and 7th, 15(85)6, 16(91)8 lacks 1st, 17(98)8–21(130)8, 22(138)4 canceled last, 23(141)4 canceled last, fol. 144 flyleaf and back cover loose sheets.

Catchwords centers of lower margins, some with penwork decoration (fol. 84v, two profile faces 129v). Gothic *formata* script in brown ink, rubrics in red. Buff

\*1. (fols. 2–8) *Prayers*.2. (fols. 9–20) *Calendar*.

3. (fols. 21–26) *Gospel Sequence and Suffrages*. Rubrics 26v–27 for different texts. Gap.

4. (fols. 27–28) *Prayers*, miniature of Holy Face (27v). Gap.

5. (fols. 29–84) *Hours of the Virgin* with the Hours of the Cross and Holy Spirit interspersed. Matins (fol. 29) lacks preceding full-page miniature and two leaves between 34–35. Lauds (41) lacks preceding full-page miniature. Matins of the Cross (58) lacks miniature page. Matins of the Holy Spirit (59) lacks first. Prime (61) lacks first and one leaf between 62–63. Prime of the Cross (67) lacks first. Terce (68) lacks first. Terce of the Cross (72) lacks first. Sext (73) lacks first, end, Sext of the Cross, and Holy Spirit. None (75) lacks first. Vespers (79) lacks first and next three. Vespers of the Cross (82) lacks first. Compline (83) lacks first and second and one before fol. 84.

6. (fols. 91–137v) *Penitential Psalms* (lacks first), and *Litany* (108v) with collects. Explicit 137v (only two lines of text).

- \*7. (fols. 137v–140v) *Prayers* in several hands.
- 8. (fol. 140v) *Original Scribal Colophon*.
- \*9. (fols. 140v–143v) *Prayer and Suffrages* (incomplete at end).

Scribal Colophon fol. 140v after later additions on 138–140v: “Lan mil.ccc.iiiixx. xviii furent acomplies cestes heures.la veille de sai(n)t iaques.” Fols. 138–140 (plus canceled leaf) form a separate quire raising a question whether this colophon belongs to this manuscript, but the script is very similar. Presumably these were originally unruled flyleaves.

Very full calendar includes a large number of Breton saints including in red 5.19 Yvo of Treguier, 5.21 Ordinacio Paterni of Avranches, and 10.16 Michael in monte tumba. Other Breton saints include 3.3 Guengoloei abb. Landevenac, 4.16 Depositio paterni, 5.2 and 12.12 Corentini of Quimper, 6.6 Tudguali of Treguier, and 10.29 translatio beati yvonis. Thome de aquino (3.7, 1323) and Yvo (5.19 and 10.29, 1347) date the book after 1347. The Office of the Virgin is for the use of Rennes. The litany also includes a large number of local saints: Paterne, Tudgual, Yvo, Maclovi of Aleth, and Samson of Dol. The collect on fol. 136 reads “qui ex hoc seculo transierunt” indicating a date for this manuscript at the end of the fourteenth century that corroborates the colophon. The original owner was a woman, to judge from *peccatrix* and *peccatrice* forms in the prayers of fol. 122.

All illumination has been removed, usually in complete bifolia with attached text pages. Offsets on facing pages indicate the existence of at least nine miniatures. The only illumination remaining is a small square miniature (five lines high)

at the bottom of the textblock on fol. 27v, a Veron Icon of the head of Christ facing the prayer “Ave facies preclara” on fol. 28. It is almost completely obliterated. A similar Holy Face miniature is found at the bottom of the last text page in Walters Art Gallery MS. 93 (fol. 147v) following a group of prayers that begin with one to the Holy Face. Walters 93 is an early-fourteenth-century book of hours for the use of Chalons-sur-Marne.

Additions by a number of fifteenth-century hands: (1) fols. 2–8 added quire, lacks first, marginal corrections numerous. Fols. 6–8 have spaces left for one- and two-line initials and for line endings. Very spiky Gothic *formata* hand, a contemporary addition? (2) fols. 137v–140 Prayers added in untrained, uneven hands, space left for two-line initials (137v–138v), red initials added 138v ff. Three hands: 137v–138, 138v–140 and 140–140v, all before original scribal colophon. More additions 140v (sixteenth century hand?), and 141–143v smaller hand, rubrics in red-orange unlike original manuscript, spaces left for two-line initials, incomplete at end. JHO

## 92.

### **Leaf from a Book of Hours in Latin**

France, first half fifteenth century  
MS. Leaf 26, Endowment Collection

Parchment 182 × 140 mm., one column of 13 lines 99 × 65 mm. Gothic *formata* script in black ink, rubrics in gold. One- and two-line initials, line endings and *baquette* all blue, pink, and gold with ivy vines. Full outer border of gold ivy and small colored blossoms. Hours of the Cross: Terce and Sext. JHO

93.

**Leaf from a Book of Hours in Latin**

France, early fifteenth century

STh MS. Leaf 48

Parchment 185 × 138 mm., one column of 14 lines 100 × 65 mm. with two lines of text concluding the manuscript. Verso blank. Three-sided gold U-shaped *baguette* and full gold ivy border. JHO

94.

**Leaf from a Book of Hours in Latin**

France, early fifteenth century

STh MS. Leaf 46

Parchment 162 × 117 mm., one column of 16 lines 103 × 70 mm. One-line *dentelle* initials. Provenance: dealer's identification "1400." JHO

95.

**Leaf from a Book of Hours in Latin**

France, early fifteenth century

Entombment

MS. Leaf 24, Endowment Collection

Figure 19

Parchment 169 × 122 mm., one column of 17 lines 99 × 62 mm. Small Gothic *textualis* script distinctively square, in dark brown ink, perhaps by an English scribe. One-line blue or gold initials with red or blue pen flourishing. Three-line pink initial with ivy infilling on a gold ground. A U-shaped *baguette* blue and pink, banded by gold, with acanthus sprays at the four corners, and full outer border of pen sprays with gold leaves and small, colored fruits and flowers. Six-line historiated initial blue on a pink ground with a gold frame, red-orange

infilling with silver vines. Hours of the Virgin with Hours of the Cross interspersed. End of Vespers with suffrage to the cross and Compline incipit with historiated initial. Two figures lower Christ's body into a sarcophagus while John comforts the Virgin who kisses Christ's hand (face of the Virgin damaged). The style of the figures and the filigree vine background are generically comparable to the work of the Boucicaut Master (compare Meiss, *Boucicaut*, figs. 202, 234) who introduced marginal acanthus sprays in the first decades of the fifteenth century. The use of a Passion scene to illustrate the Hours of the Virgin



Fig. 19  
Leaf from a Book of Hours. No. 95



Fig. 20  
From a Book of Hours, Leaf 32. No. 97



Fig. 21  
From a Book of Hours, Leaf 33. No. 97

is typical of the Low Countries (Delaissé, p. 210) suggesting that the manuscript was illuminated by an artist trained in a Parisian style but active in the French-Flemish border region. The psalms at Compline begin with Ps. 12 (as in Paris and Rouen). The scribe's double f's are typically English (see No. 86 Provenance). The book was made for a woman: one prayer has the petition "pro devoto femineo sexu." JHO

96.

#### Leaf from a Book of Hours in Latin

France, early fifteenth century  
STh MS. Leaf 49

Parchment 180 × 130 mm., one column of 14 lines 90 × 60 mm. with eight lines of text concluding the manuscript. Verso blank. Blue line ending. Gold spear *baguette* fore edge and three-sided ]-shaped gold ivy vine border sprinkled with small flowers. Provenance: penciled fol. 28. Dealer's identification "1460." JHO

97.

#### Leaves from a Book of Hours in Latin

France, second quarter fifteenth century  
(c. 1450)

Annunciation (Leaf 32), Nativity (Leaf 33), Annunciation to the Shepherds (Leaf 34), and Adoration of the Magi (Leaf 35)  
MS. Leaves 32–35, Endowment  
Collection. Figures 20, 21, 22, 23





Fig. 22

From a Book of Hours, Leaf 34 detail. No. 97



Fig. 23

From a Book of Hours, Leaf 35 detail. No. 97

Parchment 186 x 129 mm., one column of 15 lines 102 x 64 mm. Gothic *formata* script in black ink, catchword on Leaf 34 verso. One- and two-line *dentelle* initials and line endings. Left marginal bar on text pages of gold and black ink ivy with a few colored blossoms. Miniatures with serrated lunette frames, three-line initials below with ivy filling, broad gold U-shaped *baguette* with vine filling and acanthus sprays growing from the four corners. Full outer border of gold and black ink pen sprays, a pot of flowers center fore-edge margin on Leaf 32 (Martins incipit).

Leaf 32: Virgin kneels reading open book on prie-dieu set on diagonal, canopy above her head with curtain drawn back and red cloth backdrop. Angel

kneels with vertically curling scroll on green and black tiled floor, a pot of lilies in the foreground, a round-arched arcade with hanging pendant across the back of the room, God above in a quarter circle, a dove descending to the Virgin. Leaf 33: Virgin with long blonde hair kneels to adore the Child who lies on the edge of her mantle within a rectangular wattlework enclosure; a red bed with white awning within the gabled shed behind her. Joseph kneels to the right, the ox and ass look on from a second shed in the background. Leaf 34: angel with scroll "puer natus est" appears to two shepherds and their dog, the sheep in a vertical coulisse between small trees on rocky hillocks. Leaf 35: Virgin and Child seated on red bolster in gabled shed, Child lying



across her lap and reaching into a gold box offered by the first Magus, whose crown lies at the Virgin's feet. The second Magus reaches up to remove his crown; the third stands to the right.

These compositions are very similar in all their details to those of the Bedford atelier. Compare the Annunciation to the DeLevis Hours of c. 1417 (Yale University Beinecke Library MS. 400, Meiss, *DeLevis* frontispiece) and to other Bedford manuscripts (Meiss, *DeLevis* figs. 17–20; Parkes pl. VII). The Nativity is closest to that in San Marino, Huntington Library MS. 1100 of c. 1440 (Meiss, *DeLevis* fig. 53). The Shepherds recall the DeLevis Hours (Meiss, *DeLevis*, fig. 7) and the Sobieski Hours in Windsor Castle (Spencer 1977, pl. 32). The Magi composition is a reduced version of that in Keble College MS. 39 (Parkes pl. VIII) and Vienna National Bibliothek MS. 1855 (Trenkler pl. 10). The style is less courtly, and the figures stockier than in early Bedford atelier manuscripts. Text: Matins (Leaf 32), Prime (Leaf 33), Terce (Leaf 34), and Sext (Leaf 35) incipits. The hymn at Prime is used in Paris. Penciled identification “1480 France” [*sic*] and nos. 19, 20, 21, and 22. JHO

## 98.

### **Leaves from a Book of Hours in Latin**

Northern France or French-Flanders  
Mid-fifteenth century (1440–1460)  
Annunciation to the Shepherds (Leaf 27),  
Adoration of the Magi (Leaf 28)  
MS. Leaves 27–28, Endowment  
Collection. Figure 24

Parchment 194 × 136 mm., one column of 15 lines 106 × 70 mm. Gothic *formata* script in brown ink. One- and two-line *dentelle* initials and line endings. Miniatures with serrated lunette frames, four-line initials below with ivy. Slender gold spear *baguette* on spine edge, with pink or red and blue acanthus terminals; a broad L-shaped *baguette* in gold on fore edge and tail edge of page with ivy filling. Acanthus sprays spring from corners, full outer border of gold and black ink vines. Flowering spray (Leaf 27) or blue, rose, and gold diapered diamond (Leaf 28) center of fore-edge margin.

Leaf 27: on the right two shepherds seen from the back, one embracing the other, look up at an angel who holds a scroll inscribed “puer natus est” above a landscape with two rounded hills and sheep in three distinct groups. A very similar composition is found in manuscripts by the Boucicaut atelier (see especially the Zwemmer Hours in London, Meiss, *Boucicaut*, fig. 240 and the Bradfer-Lawrence Hours in Ripon, fig. 250). Leaf 28: the Virgin of humility (seated on the grass), the Child across her lap reaches for the vessel held out by the first of three Magi, all against a diapered ground with the blue arc of heaven on the upper left. The figure style has reminiscences of the Master of Gilbert of Metz (see No. 87), suggesting an origin for these leaves in French Flanders.

Text: incipits for Terce (Leaf 27) and Sext (Leaf 28). The hymn for Terce on Leaf 27 is common to Paris and Rouen use.

Provenance: penciled “1460 France. Ege 1948” and Nos. 15 and 16.

Bibliography: Randall p. 215 with illustration of Leaf 27 on p. 217. JHO



Fig. 24  
From a Book of Hours, Leaf 28. No. 98

99.

**Leaf from a Book of Hours in Latin**

France, fifteenth century

STh MS. Leaf 47

Parchment 186 × 130 mm., one column of 15 lines 104 × 63 mm. with the last five lines of text followed by an added prayer in French. Verso blank. One-line *dentelle* initials and line ending. Gold ivy spray along fore edge for the five lines of text. JHO

100.

**Leaves from a Book of Hours in Latin**

France, fifteenth century

STh MS. Leaves 43–44

Parchment 107 × 75 mm., one column of 15 lines 50 × 40 mm. One-line initials blue or gold with penwork of red or blue. Line endings blue and gold. Texts from Psalms. Provenance: dealer's identification "France, 1440." JHO

101.

**Leaf from a Book of Hours in Latin**

France, mid fifteenth century

STh MS. Leaf 50

Parchment 170 × 125 mm., one column of 16 lines 95 × 62 mm. One-line *dentelle* initials and line endings. Fore edge bar border of blue and gold ivy vine scattered with green leaves and pink flowers, a gold band along the textblock side. Provenance: dealer's identification "Northern France 1450." JHO

102.

**Leaves from a Book of Hours in Latin**

France, second to third quarter fifteenth century

Annunciation (Leaf 29), Annunciation to the Shepherds (Leaf 30), and Adoration of the Magi (Leaf 31)

MS. Leaves 29–31, Endowment Collection. Figures 25, 26; Plate VI



Fig. 25

*From a Book of Hours, Leaf 29. No. 102*

Parchment 186 × 133 mm., one column of 14 lines 89 × 59 mm. Gothic *formata* script in black ink. One- and two-line dentelle initials and line endings. Right marginal bar of gold and black ink vines. Miniatures with serrated lunette frames (Leaves 30–31), four-line initials below with ivy filling, slender gold U-shaped *baguette* with acanthus or flowering sprays from four corners (Leaves 30–31),

full outer foliate border of multicolored acanthus in long curling sprays, flowers, and fruits. Leaf 31 has a gold figure 8 loop in the center of its fore-edge margin. The palette is striking in its hot colors: mauve and red acanthus predominate in the borders, emerald green and red in the shepherds' miniature. Leaf 29, the Matins incipit page, is more elaborately decorated. Its miniature has a knotted lu-



Fig. 26  
From a Book of Hours,  
Leaf 31. No. 102

nette frame; its foliate border (without *baguette*) has acanthus sprays in profusion and is inhabited by birds and one large grotesque, and the miniature is set against a patterned diapered ground.

Leaf 29: Virgin kneels on the right orant under a red canopy at a prie-dieu with open book. An angel kneels on the left and points up at his inscribed scroll (flaked), a pot of lilies between them, blue clouds and gold rays in heaven above. Leaf 30: two shepherds in a landscape of round scalloped hills, a flock of sheep in the foreground and an angel above with the scroll "an(n)u(ntia)cio vobis." One shepherd leans on his cudgel and looks up, the other is absorbed in playing the bagpipes. Leaf 31: Virgin of humility holding her naked Child; the first Magus kneels placing his crown at her feet and offering a goblet; the second holds a goblet; the third also points up at a gold star perched on the gable of the thatched shed roof. Behind the figures are a pink backdrop, a white table with vessels before a low wattled wall, and a landscape background.

The compositions are derived in their basic elements from the Bedford atelier (see No. 97), while the figure style is much cruder than that of the Bedford leaves. The figures and foliate borders seem somewhat comparable to the much finer Rosenwald Leaves of 1425–35, National Gallery MS. B-14,835–8 (National Gallery 1975, no. 40) from the Loire region. The unusual frame of the Matins miniature recalls the variety of gable forms on miniatures in Pierpont Morgan Library MS. 358 (a Provençal Hours of the 1440s illuminated by artists from Anjou, see Avril) although our miniature's frame finds no exact counterpart in the

Morgan book. A convincing comparison for the figure style with a manuscript from Besançon of the 1460s (Vesoul, Bibliothèque Municipale MS. 13) suggested by John Plummer points to an origin in eastern rather than western central France.

Text: incipits for Matins (Leaf 29), Terce (Leaf 30), and Sext (Leaf 31). The hymns at Terce and Sext are for Roman use. Pencil identification "1460 France." JHO

### 103.

#### **Leaves from a Book of Hours in Latin, use of Rome**

France, late third quarter fifteenth century

Nativity (Leaf 43)

MS. Leaves 42–44, Endowment Collection. Figure 27

Parchment 167 × 125 mm., one column of 16 lines 94 × 59 mm. Leaves 42–43 taped together to form a "bifolium." Gothic *formata* script in dark brown ink. One- and two-line *dentelle* initials and line endings. Left marginal foliate bar of blue and gold acanthus and gold and black pensprays. Miniature with serrated lunette frame, four lines of text with three-line ribbon initial below with interlaced vine filling, U-shaped *baguette* of lopped branches. Full outer border of blue and gold acanthus and all-over gold dots with plants growing from green islands in the lower margin.

The Nativity composition is ultimately derived from that of the Bedford atelier (No. 97) with the addition of the doglike ox nestled against the Virgin. The Virgin's high-domed forehead and ovoid



Fig. 27  
 From a *Book of Hours*,  
 Leaf 43. No. 103

halo are typical of the third quarter of the century (see No. 104). The palette is restricted to earth tones, blues, and pale pinks. Figure style and foliate borders resemble Waddesdon Manor MS. 12 (a Rouen Hours of 1470, see Delaissé figs. 8 and 10).

Text: Prime incipit (Leaf 43), text page from Prime (Leaf 44), and a leaf from the

Advent Office (Leaf 42), all of Roman use.

Provenance: penciled note "Dawson 1943" and "no. 8." JHO



Fig. 28

*Book of Hours, fol. 28. No. 104*



104.

**Book of Hours in Latin and French,  
use of Paris**France, late third quarter fifteenth  
century (1470s)

Six miniatures

MS. 11, Endowment Collection

Figures 28, 29; cover illustration

*Physical Description*

\*indicates a later addition

Parchment, 194 fols. 163 × 115 mm.,  
one column of 15 lines 90 × 53 mm. Sin-  
gle line ruling grid in rose ink for both  
calendar and text. Collation: 1(1)6, 2(7)6,  
3(13)8, 4(21)6 includes 23a, 5\*(26)2  
added, 6(28)8–10(60)8, 11(68)8 includes  
70a, 12(75)8, 13(83)8, 14(91)6 includes  
93a. Error in foliation, no fols. 96–99,  
15(100)8, 16(108)8, 17(116)6, 18(122)4,  
19(126)8 lacks first, 20(133)8–25(173)8,  
26(181)6 lacks first, 27(186)10 lacks last.

Gothic *formata* script in brown ink,  
rubrics vermillion. Slightly later hands  
fols. 26–26v and 184–185v (the latter a  
smaller, the former a shakier hand), both  
in lighter brown ink. Buff wash stroke  
on sentence capitals. 1,036 one-line *den-  
telle* initials, 202 two-line *dentelle* initials.  
KL monograms and line endings of same  
*dentelle* pattern. Three- and four-line dec-  
orated initials blue or pink with white fili-  
gree, realistic flower sprig inside on gold  
ground, or less frequently an acanthus  
vine. Two foliate cameo blue initials on  
cameo pink backgrounds with gold fili-  
gree at Sext and Compline. Prime,  
Terce, Sext, and None have four-line ini-  
tials; the other hours and office initials  
(nine in all) are three-line. Three-margin  
outer foliate/floral borders for five minor  
hours without miniatures, *Obsecro te*, and

*O intemerata*. Six miniature 80 × 60 mm.  
with serrated lunette frames, three-line  
initials below, three-sided U-shaped *ba-  
guettes* of gold, blue, and rose, and partial  
four-margin floral/foliate outer borders  
of blue and gold acanthus, all-over gold  
ivy vine, small scattered flowers, and one  
grotesque (on fol. 84).

Binding: brown-tooled “grolieresque”  
design in gold, probably sixteenth or  
seventeenth century in date.

*Contents*

1. (fols. 1–12v) *Calendar* in French.
2. (fols. 13–18) *Gospel Sequences*.
3. (fols. 18v–27v) *Prayers: Obsecro te* 18v–  
22v, *O intemerata* 22v–25v. Suffrages to  
SS. Clement (26) and Petronilla (26v)  
added with blank but ruled bifoliate leaf  
(fol. 27).
4. (fols. 28–99v) *Hours of the Virgin*, use  
of Paris. Matins: Annunciation (fol. 28):  
the Virgin kneels on the left under a red  
baldachin before a gable-shaped reading  
desk with open book, an angel kneels on  
the right all beneath a proscenium arch  
pierced by a row of circular openings,  
and with a large hanging central pendant.  
Lauds: Visitation (fol. 54): a wimpled and  
aged Elizabeth bows to embrace the vir-  
gin in a landscape with distant castle, a  
house on the right with yellow diapered  
roof and a circular window in the gable  
above the doorway. Prime (fol. 66).  
Terce (fol. 71). Sext (fol. 75v). None  
(fol. 79v). Vespers: Flight into Egypt  
(fol. 84): the Virgin carries a very stiff  
prostrate Child with outstretched arms,  
the ass is led by a white-bearded Joseph  
in a landscape with distant castle. Comp-  
line (fol. 91).





Fig. 29  
*Book of Hours*, fol. 100. No. 104

5. (fols. 100–118) *Penitential Psalms and Litany* (fol. 114). David in prayer (fol. 100): a white-bearded King David kneels in prayer in his bedroom, his harp, his crown on a peaked red hat, and a wooden chest before him as he looks out a window into a landscape with God in heaven.

6. (fols. 118–121) *Hours of the Cross*.

7. (fols. 121v–125v) *Hours of the Holy Spirit*: Pentecost (fol. 121v): the Virgin seated under a canopy flanked to left and right by leaded windows, a book open on her lap, a dove hovering over her head, groups of apostles to left and right, the young John and the aged Peter singled out. A stone arch frames the scene.

8. (fols. 126–174v) *Office of the Dead*, use of Paris, lacking first with miniature, leaf cut out after fol. 125.

9. (fols. 175–184) *French Devotional Texts*: Fifteen Joys of Our Lady: Virgin and Child enthroned with angel offering basket of fruit, a red canopy above the Virgin and Child, in a bedroom very like David's on fol. 100 with a window opening out into a landscape (fol. 175). Seven Requests of Our Lord (fol. 181) beginning incomplete; lacks first with miniature.

10. (fols. 184v–194v) *Prayers*: added prayer "Salluto te sancta virgo maria" 184v. 185v blank. Suffrages to SS. Eustace (186), Claude (188), Barbara (190v), and Sebastian (192), text breaks off on 194v "gloriam cum omnibus viciis superare et . . ."

The calendar is graded in brown and red ink, and every day is filled. The saints listed follow those of fifteenth-century Parisian books of hours as cited by Perdrizet. Parisian saints in red are 1.3 Geneviève, 5.19 Yves, and 6.25 Eloy.

The Hours of the Virgin and Office of the Dead follow Parisian use. The litany concludes with *Genovefa*. The manuscript was made for a woman, to judge by the feminine petitions in *Obsecro te* and *O intemerata*. The calendar includes on May 9 St. Botolph, who is a peculiarly English saint and one connected with safe voyages. Therefore, this manuscript may have been commissioned by an Englishwoman while in Paris (see Perdrizet, pp. 38–41).

The figure style with ovoid faces and high foreheads is similar to that of Maître François, who was active in Paris during the third quarter of the century (see Spencer 1931). The preference for blues and grays as well as the landscape forms and color correspond with the style of this atelier. The borders with real fruit and flowers, and the flowers within the initials also point to a post-1450 dating. The compositions of our manuscript find parallels in numerous manuscripts associated with this atelier. [Ed.: Particularly close is the Annunciation in Walters Art Gallery MS. 252, a Parisian book of hours of c. 1470 (Spencer 1974 fig. 3) and in Houghton Library MS. lat. 133 of c. 1460 and Houghton lat. 159. The Visitation figures and setting resemble those in the finer breviary in Rostock (Universitätsbibliothek MS. theol. 22, Rothe fig. 87). The Flight is comparable to Houghton lat. 133; David in Prayer has many points of similarity with the scene in Walters 289 of 1489 (Spencer 1974 fig. 2); and the Pentecost again recalls Houghton lat. 133. The angel offering a basket of fruits or roses to the Virgin and Child illustrates the Joys of the Virgin in other Parisian Hours (see Meiss, *Boucicaut* fig. 238; Leroquais, *Livres I*, p. 86).]

Provenance: a later owner in the sixteenth or seventeenth century added ownership inscriptions on fol. 165v "donné pour [sic] moy Jane H" and "donné par moy Estienne Uirliard dit Martial." On fol. 194v is again "donné par moy Jane . . .," which is then indecipherable. Illegible notes on the back pastedown are in French and include the date "le vingt decembre 16 & 70." AES

### 105.

#### **Book of Hours in Latin and French, use of Coutances**

France (Normandy), third quarter fifteenth century

Three miniatures

MS. 12, Endowment Collection

Figure 30

#### *Physical Description*

Parchment, 100 fols. 171 × 131 mm., one column of 14 lines 96 × 65 mm., ruled in a simple grid in brown ink. Collocation: fol. i (pastedown now a flyleaf), 1(1)6, 2(7)6, 3(13)8–13(93)8. Scribal catchwords appear in the lower right corner of gatherings 4–9, 11, and 12; they do not exist in the others (gatherings 1 and 2 contain the calendar; 3, 10, and 13 end with blank leaves).

A rather uneven Gothic *formata* hand in brown ink, rubrics in vermilion. Sentence capitals marked with a buff wash. One- and two-line *dentelle* initials and line endings of the same. Two-line initials have two short ivy sprays extending along only nine lines of text in the margin. In Matins and Lauds (fols. 21–42) two-line initials are alternately rose and blue on gold backgrounds with foliate decoration and gold ivy sprays filling the



Fig. 30  
*Book of Hours*, fol. 21.  
 No. 105

left border. Three- to four-line initials of the same mark the beginnings of the minor hours of the Virgin, Matins of the Holy Spirit, and Office of the Dead. They have narrow gold bar extensions and gold ivy foliage forming a three-margin left border (Farquhar p. 74). Miniatures, with serrated lunette frames. The fore-edge and tail-edge margins contain a gold and foliate L-shaped *baguette* about 8 mm. wide with foliate ornament. The spine-edge margin contains a slender double gold and colored bar. Both of these borders are bar extensions of the three-line foliate initial in the text below

the miniature. Outer margins are filled with delicate gold ivy sprigs, berries, and occasional flowers, with acanthus sprays in the corners. The page is framed by a simple red line.

Binding: sixteenth-century limp parchment with foliate stamped design front and back in which remain traces of gilding: a cartouche of strapwork at the center, and foliate triangles at the corners within outer fillet frame. The spine also contains gilt stamps. The thongs sewing the binding to the front are broken and headbands are loose. The gatherings are now loose and the page edges uneven.

Pages are trimmed to the edges of the miniatures and foliate borders, and were gilt. There is some water damage toward the end of the manuscript.

#### Contents

1. (fols. 1–12v) *Calendar* in French.
2. (fols. 13–20) *Gospel Sequences and Prayers*. Fol. 20v blank.
3. (fols. 21–70v) *Hours of the Virgin*, use of Coutances interspersed with Hours of the Cross and the Holy Spirit. Matins (fol. 21) Annunciation: ambiguous setting containing gold hangings and red canopy topped by dark blue starry sky. God in the top right corner, dove descending. Mary kneels at a prie-dieu with open book, facing left and turning back to see the angel on the right with a scroll inscribed "Ave gratia plena do (minus) tecum." Lauds (fol. 31v). Hours of the Cross Matins (fol. 42v) Crucifixion: before a craggy landscape, beneath a blue starry sky. Christ is crucified and bleeding profusely. Mary stands to the left looking away. John to the right. Matins of the Holy Spirit (fol. 44). Prime (fol. 44v). Terce (fol. 50v). Sext (fol. 54v). None (fol. 58). Vespers (fol. 62). Compline (fol. 65).
4. (fols. 70v–75v) *Suffrages*: SS. Michael, John, Peter and Paul, Lawrence, Sebastian, Nicholas, All Saints, Mary Magdalene, Katherine, Susanna, and Margaret. Fols. 76–76v blank.
5. (fols. 77–95) *Penitential Psalms and Litany* (fol. 89v) with collects. King David at prayer (fol. 77), his harp beside him in a landscape under a dark blue starry sky. God addresses him from an aureole in the top right corner.
6. (fols. 95–99v) *Office of the Dead*, Vespers section only. Ends complete in the

middle of fol. 99v. Fols. 100–100v blank and ruled.

The book consists of three independent sections, each ending with a blank folio. Section 1 (fols. 1–20v, gatherings 1–3) contains the Calendar, Sequences, and prayers; Section 2 (fols. 21–76v, gatherings 4–10) contains the Hours and Suffrages; and Section 3 (fols. 77–100v, gatherings 11–13) contains the Penitential Psalms and the Office of the Dead.

The Hours of the Virgin is for the use of Coutances and the calendar includes Coutances feasts: 7.12 "la dedicace de coutances," 9.30 "les reliques de coutances," 9.21 Lo, and 11.18 Rumphaire all in red. These local saints also appear in the litany as SS. Laude and Rumphari. The calendar includes many Norman, Breton, and British saints: 2.28 Honorine (Norman), 3.14 and 9.15 Lubin (Chartres), 5.16 Brendan, 5.19 Yves (Treguier), 6.4 Petroce (Breton), 7.11 Malo, 7.14 Vigor (Bayeux), 7.18 (red) and 11.4 Cler (Rouen), 7.28 Samson (Dol), 11.13 Bris (Tours), and 12.7 Gireboul (Bayeux). A *terminus post quem* is established by the presence of Vincent of Ferrar (4.5), who was canonized in 1455.

The style of the miniatures is extremely crude. The borders with slender spear and wider L-shaped *baguettes* are related to those of Leaves 27 and 28 (No. 98). [Ed.: The figure style recalls Oxford Keble College MS. 56 and Waddesdon Manor MS. 12, both from Rouen c. 1470 (Parkes pl. XII, Delaissé fig. 16). Ultimately, all three miniature compositions can be traced back to the atelier of the Boucicaut Master who was active in Paris in the first decade of the century (Meiss, *Boucicaut* passim). These compositions were perpetuated by the Fastolf

Master active in Rouen in the 1440–1450s. Among his works are several books of hours for the use of Coutances (Alexander 1971).]

Provenance: three later owner signatures: fol. 20 tail edge in brown ink “ex libris Antoni / punhet burgensis am(icus) mei”; “Ambrosius” on fol. 76v; and at the top of fol. 100 in light brown ink “ex libris / ambrosius pugnier.” An unidentified book dealer’s description found loose in the front of the book numbers this manuscript as no. 18, “a manuscript whose miniatures are all night scenes.” ABA

#### 106.

#### Leaves from a Book of Hours in Latin

France, last quarter fifteenth century  
Adoration of the Magi (Leaf 56) and  
Flight into Egypt (Leaf 57)  
MS. Leaves 56–57, Endowment  
Collection. Figures 31, 32

Parchment 172 × 121 mm., one column of 20 lines 100 × 69 mm. Spiky Gothic *formata* script in brown ink. One- and two-line gold initials on blue or russet square frames. Gold left marginal bar outlined in black with blue and pink or red acanthus, flowers, or plants. Miniatures with lunette frames, five-line gold initials below shaded in red with blue cameo infilling. Full outer borders: (A) blue and gold acanthus with geese standing on grassy hillocks interspersed with heart-shaped gold fields containing flowering plants (Leaf 57); (B) blue and green leaves and flowers overlaid by interweaving lopped gold branches (Leaf 56).

The Virgin seated on the right beneath a shed holding the naked Child on her

lap faces the first kneeling Magus who presents his vessel while the other two converse (Leaf 56); Joseph with a sack on a staff over his shoulder leads the ass to the left; the Virgin is seated sidesaddle holding a swaddled haloed baby (Leaf 57). The figures are very wooden with crudely drawn facial features; there are rudimentary landscape backgrounds; and the artist has a predilection for fine gold crosshatching, which he applies to everything. The figure style and borders are typical of the “Rouen” school in the late fifteenth century. The leaves seem stylistically later than Vienna, National Bibliothek MS. 2605 of c. 1470 but earlier than Vienna, National Bibliothek MS. 1906 of 1503–1512 (Pacht-Thoss II).



Fig. 31

From a Book of Hours, leaf 56. No. 106



Fig. 32

From a *Book of Hours*, leaf 57.  
No. 106

Text: Sext and Vespers incipits. The hymn at Sext is common to Rouen and Paris.

Provenance: penciled "1490 North France" and "1460 France" with numbers 17 and 18 and "Ege 1948" on the two leaves. JHO

107.

# **Leaves from a Book of Hours in Latin, use of Paris**

Northern France (Paris), late fifteenth to early sixteenth century

Nativity (Leaf 36), Annunciation to the Shepherds (Leaf 37), Adoration of the Magi (Leaf 38), and Flight into Egypt (Leaf 39)

MS. Leaves 36–41, Endowment Collection. Figure 33

Parchment 160 × 120 mm., one column of 17 lines 97 × 60 mm. Leaves 36–38 are all bifolia. Gothic *formata* script in black ink, rose rubrics. One- and two-line *dentelle* initials and line endings. Text pages: right marginal bar of blue and gold acanthus on plain parchment and flowering plants on irregularly shaped areas with gold grounds (triangles, stripes, or curved shapes). Miniatures: small rectangles with red ink frames, seven to eight lines tall (47 × 37 mm.), outer margins bracket borders decorated as in bar borders of text pages with the addition of lopped gold branches on Leaf 37 instead of gold patches.

The borders are similar in type to those of Leaves 56–57 (No. 106). The



page layout resembles that of Vienna, National Bibliothek MS. 1927 (a Parisian Hours of the early sixteenth century) where small rectangular miniatures for suffrages have margins combining gnarled branches and irregularly patterned backgrounds (Pacht-Thoss II, figs. 166–167). Three-quarter-length Virgin and Joseph kneel to naked Child lying before them, a shed roof and wall behind them (Leaf 36); two shepherds seated in a landscape with their flock look up at a



Fig. 33

*From a Book of Hours, leaf 37. No. 107*

blue angel (scroll indecipherable) (Leaf 37); Virgin holds naked Child across her lap, Child reaches toward goblet offered by first of three Magi, same setting as Leaf 36 (Leaf 38); Joseph in red cap leads ass to left, the Virgin carries a swaddled Child (Leaf 39). The miniature on Leaf 38 is rubbed slightly; the pose of the Child is a descendant of a Bedford model (compare Leaf 35, No. 97).

Text: sequence from John, penciled fol. 13 (Leaf 41); Lauds of Hours of the Virgin text, penciled fol. 48 (Leaf 36A); Prime incipit, penciled fol. 51 (Leaf 36B); Terce incipit, penciled fol. 55 (Leaf 37A); Terce text, penciled fol. 58 (Leaf 37B); Prime text, lacks foliation, should be 54 (Leaf 38A); Sext incipit, penciled fol. 59 (Leaf 38B); Vespers incipit, penciled fol. 65 (Leaf 39); text page from the Office of the Dead, penciled fol. 103 (Leaf 40, taped to Leaf 39 to form "bifolium"). JHO

#### 108.

**Leaf from a Book of Hours in Latin**  
France, last quarter fifteenth century  
Flight into Egypt and Massacre of the Innocents  
MS. Leaf 60, Endowment Collection  
Plate VII

Parchment 211 × 150 mm., one column of 19 lines 112 × 67 mm. Gothic *batarde* script with flourished d's in dark brown ink, rose rubrics. One-line gold initials on blue or maroon squares with gold flourishing; two-line ribbon initials in same three colors. Right marginal bar border blue and gold acanthus on plain parchment, flowers on irregularly shaped gold patches. Miniature: full-page architectural frame, plinth with banded columns (blue, rose, and gold with floral

patterns) supporting a four-centered arch over the miniature; a five-line *dentelle* initial with flowers (pinks) on gold infilling below and five lines of text floating on a scroll dividing the miniature and *bas de page* scenes.

Joseph with sack on a shepherd's crook over his shoulder leads an ass to the left; the Virgin cradles a swaddled Child in her arms and holds the reins. Landscape with jagged peaks, trees, and fields receding to distant townscape and atmospherically shaded sky with dark cumulus clouds. Gold highlights on draperies, rocks, and diaphanous gold halo. Below: landscape with soldiers in gleaming armor obeying the commands of King Herod to kill babies, one swaddled in the arms of a woman wearing a great beehive turban. The frame and the figure style resemble the work of the atelier of Jean Colombe of Bourges (active c. 1470–1493), although Colombe's frames, as seen in his additions to the *Très Riches Heures* of the Duke of Berry, Chantilly, Musée Condé MS. 65, are more elaborate. (See Longnon et al., *T.R.H.*, nos. 57, 75 and 128 for figure style, frames, and treatment of the text area.) Text: Vespers incipit; Ps. 109 is Roman use.

Bibliography: Randall, with illustration on p. 218. JHO

109.

**Leaves from a Book of Hours in Latin, use of Rome**

France, early sixteenth century

Tree of Jesse (Leaf 61A), Annunciation to the Shepherds (Leaf 63), and Flight into Egypt (Leaf 64)

MS. Leaves 61–65, Endowment Collection, Figures 34, 35; Plate VIII

Parchment 222 × 110 mm., one column of 32 lines 169 × 76 mm. Leaf 61 bifolium; 62–63 and 64–65 single sheets taped together in pairs. Late Gothic formal cursive bookhand in black ink with vermilion rubrics and catchword vertically along spine edge rule (Leaf 61B). Lopped branch line ending, one-line gold initials on brown or russet squares with gold flourishing; two-line ribbon initials blue/russet with gold flourishing; four-line *dentelle* and ribbon initials with single flower inside on gold ground. Miniatures: full-page gold architectural frames, plinth with scroll ornament below (Leaves 63, 64) supporting slender columns (paired on Leaf 61A) and straight entablature with lunette or scroll ornament, putti, dolphins, or alternating gables and lunette above. Textblock of 13 lines “pasted” visually over one framing column with slim strip of grass and earth visible between the text and the plinth. Rectangular miniatures (100 × 80 mm.) within the frames.

The page layout resembles early-sixteenth-century books from Rouen and the Ile de France such as Vienna, Nationalbibliothek MSS. 2581, 2565, and (especially) 1961 (Pacht-Thoss II), but the Endowment's leaves' figure style seems slightly more old-fashioned. Such Renaissance frames are also seen in printed *Horae* by Gilles Hardouyn c. 1507 (Mortimer, no. 295). Leaf 61A: Jesse sleeps on his side wrapped in his mantle, a tree grows from his chest in whose branches twelve kings (half-length in fluffy white clouds) encircle the Virgin and Child (half-length) in their midst, all set against an atmospheric blue sky with gold stars. The Tree of Jesse at Matins is introduced in printed *Horae* beginning in the 1490s





Fig. 34

From a Book of Hours, leaf 63. No. 109



Fig. 35

From a Book of Hours, leaf 64. No. 109

(see Mortimer, pp. 370–371 for a table with examples). Leroquais, *Livres* cites only one fifteenth-century manuscript example: Paris, Bibliothèque Nationale n.a.l. 183. Leaf 63: three shepherds, one with bagpipes, with flock and sleeping dog in a landscape, an angel above with the scroll “Gloria in excelsis”; Leaf 64: Joseph at left in a turban with a sack over his shoulder on a shepherd’s crook looks back at the Virgin and Child embracing one another on the ass, an angel follows behind, a rocky cliff and walled town in

the background. Attending angels also appear in early-sixteenth-century printed Horae (see Fairfax Murray, p. 323 for one example).

Text: Matins incipit, penciled fol. 41 (Leaf 61A); Matins text page, penciled fol. 43 (Leaf 61B); Lauds text, penciled fol. 78 (Leaf 62); Terce incipit (no penciled foliation) (Leaf 63); Vespers incipit, penciled fol. 34 (Leaf 64); Compline text, penciled fol. 39 (Leaf 65). Penciled foliation problematic as it contradicts the text order. Hours for Roman use, Leaf 65

ends with the rubric for the Advent Office.

Provenance: unidentified coat of arms: azure semé of fleurs-de-lis or, a bar sinister gules, a lion (?) rampant argent in chief enclosed in a laurel wreath (Leaf 61); penciled nos. 11–13 on leaves and dealer's notations; Dawson's 1946, identified as a Missal of 1550.

Bibliography: Randall with illustration of Leaf 61 on p. 218. JHO

### E. Italian

110.

#### Leaf from a Book of Hours or Prayerbook in Italian

Italy, fifteenth century

MS. Leaf 58, Endowment Collection

Parchment 141 × 106 mm., one column of 16 lines 78 × 62 mm. Gothic *rotunda* script in brown ink, red ink initial with brown pen flourishing. Printed description by the printer James Rudisill of Lancaster, Pennsylvania, dated 1948, calls it a book of hours leaf of c. 1450. JHO

111.

#### Book of Hours in Latin, use of Rome

Italy (Venice?), fourth quarter fifteenth century

Two miniatures

MS. 14, Hawley Collection

Figures 36, 37

#### Physical Description

Parchment, 138 fols. 128 × 93 mm., one column of 12 lines 67 × 42 mm., trellis ruled in light brown ink. Collation:

1(1)8–5(33)8, 6(41)10 canceled last, 7(50)8 lacks 3rd, 1st and last hinged, 8(57)6, 9(63)8, 10(71)8 1st and last hinged, 11(79)8 lacks 3rd, 1st and last hinged, Gap. 12(86)6, 13(92)8–16(116)8, 17(124)8 lacks 2nd, 18(131)8. Catchwords vertical along spine edge of vertical rule. Modern paper pastedown plus three paper flyleaves each end, plus one modern parchment flyleaf at front (all unnumbered).

Gothic *rotunda* script in brown ink, rubrics in vermilion or pale pink, those for the incipits of the two offices in gold Roman capitals. One- and two-line initials alternately gold with purple filigree and blue with red filigree; four- to five-line foliate initials in pink, gold, mauve, green, and blue with *baguette* and upper and lower marginal floral sprays (for minor hours). Six- to seven-line historiated initials with full-page architectural frames. On fol. 1 a green plinth on which two putti lean on their shields, behind them an "altar" painted blue and rose with gold acanthus ornament, above which are two pilasters, decorated on their faces with fasces, on their abaci sit two putti, above them an entablature. The outer margins are crosshatched with blue ink. On fol. 50 the second miniature's frame is similar with pilasters decorated with two classical busts, three putti, one seated on entablature, two leaning on shields in front of pilasters, laurel chains draped across top and bottom. Heraldic shield on blue oval frame center above plinth. The entire page—miniature and script—has been heavily repainted and rewritten in a shaky hand, obscuring any trace of the original style. It appears that the page had previously been badly water-damaged.



Fig. 36  
Book of Hours, fol. 1.  
No. 111

Binding: nineteenth- or twentieth-century brown leather with gilt tooled frame and central floral stamp. Stamped on spine "Officium" in gold. Page edges stained red.

#### Contents

1. (fols. 1–49v) *Office of the Dead*, use of Rome. Historiated initial of skeleton rising bust-length from box sarcophagus. Page has full architectural frame. Ends 49v "Finis."
2. (fols. 50–138v) *Hours of the Virgin*, use of Rome. Matins historiated initial: Virgin enthroned. Page has full architectural

frame. [Ed.: heraldic shield (repainted): party: buff, an eagle brown; paly or and azure, a leopard or on a chief gules (imaginary?).] Lauds (fol. 60), Prime (fol. 75v), Terce (fol. 81), Sext (fol. 86), None (fol. 91), Vespers (fol. 95v), Compline (fol. 107). Foliate initials for Lauds, Terce, Sext, and None are missing. Hours are followed by psalms for Matins of weekdays and Advent Office. Ends fol. 138v "Finis."

The book has undoubtedly been rearranged in rebinding, with the undamaged Office of the Dead frontispiece opening the book. Hours frontispiece repainted, script an awkward imitation of the origi-

nal text, one-line initials touched up with gold, the last word (in the original) now added in a modern hand on a patch on fol. 50v after the original word was erased at the end of fol. 50.

The style of the original manuscript is late fifteenth century in date, and may be compared to Vienna National Bibliothek MS. 1970, a Venetian book of hours of 1480 (Canova pl. 31) and Oxford Bodleian Library MS. Canon. lit. 140, a Venetian book of hours of the late fifteenth century (Pacht-Alexander II fig. 571.)

Provenance: a forged date (nineteenth-century hand?) on fol. 132 lower margin in red ink with a blue initial with red filigree: "Med ni (?) Anno Domini.



Fig. 37  
Book of Hours, fol. 75v. No. 111

M.CCCC.LXX." Bookplate loose inside manuscript inscribed "Cameron Hawley MCMXLV." Gift to Boston University of Mrs. Cameron Hawley, 1972. MRB

## Secular Texts

### 112.

#### Leaf from Aristotle's *Nichomachean Ethics* in Latin

Germany (Erfurt), 1365

MS. Leaf 92, Hawley Collection

Paper 300 × 222 mm., two columns of 46 lines. Cursive script in brown ink. Watermark: key (?).

Provenance: penciled number 87; in *Original Leaves* portfolio. (Text identification, localization, and dating from index of this portfolio. See No. 30.) Gift to Boston University of Mrs. Cameron Hawley, 1972. JHO

### 113.

#### Latin Charter

England (Cockersand Abbey), thirteenth century

MS. Leaf 59, Endowment Collection

Parchment 95 × 175 mm., ten lines of text in a Gothic charterhand. Bottom of charter once folded up, prickings lower corners for sewing up this flap, parchment strip woven through center for seal (missing).

Cockersand Abbey is a Premonstratensian house in Lancashire, outside Lancaster. Its thirteenth-century chapterhouse is still standing. (See Dugdale, VI:906.) The charter grants lands to Cockersand, and

is witnessed in its last two lines by Ric(ardus) de Horul, Ric(ardus) de Hadbur(n)ha(m), Ric(ardus) de Hindelee, Enrico de Hi(n)delee, Will(iam)o de Haculhsach, Will(iam)o son of Will(iam)i de Aculsae, Thom(as) de Horul, Joha(nn)e his brother, and Will(iam)o priest of Vigan. On the back of the charter is the number 8 and the name Ada(m) Hyndelee. Hindley is a town in Lancashire near Wigan (Vigan). Lines 1 and 3 make references to F(i)nchaleh, perhaps Finchale, a Benedictine monastery near Durham. My thanks to Jean Preston for assistance in deciphering this charter. JHO

**114.****Letter of M. Claude de la Magdalene, Bishop of Autun, in French**

France, 1590 or 1596 (?)

STh MS. Leaf 52

Paper 330 × 220 mm. in cursive script.

**115.****Leaf from Livy, *Ab Urbe Condita Libri* in Latin**

Italy, 1436

MS. Leaf 91, Hawley Collection

Parchment 250 × 180 mm., one column of 39 lines. Cursive humanist script. Brown ink with pale rose paragraph marks, marginal corrections side margins. Text page from book 4 (arabic numeral in top margins recto and verso).

Provenance: penciled number 79 in lower left margin; in *Original Leaves* portfolio. (Text identification, localization, and dating from index of this port-

folio. See No. 30.) Gift to Boston University of Mrs. Cameron Hawley, 1972. See No. 116. JHO

**116.****Leaf from Livy, *Ab Urbe Condita Libri* in Latin**

Italy, fifteenth century

STh MS. Leaf 83

Parchment 252 × 178 mm., one column of 38 lines 185 × 115 mm. Cursive italic bookhand, rubric in rose. Lower right corner cut out and patched, with loss of text, capital, and beginning of rubric identifying the text of book nine. Penciled foliation 164 center lower margin below text. See No. 115 for another leaf which is probably from the same manuscript. JHO

**117.****Leaves from Terence, *Comedies***

Italy, fifteenth century

STh MS. Leaves 81–82

Parchment 250 × 175 mm., one column of 30 lines 170 × 115 mm. Humanist italic script, rubrics in pink. Three-line blue initial. Both leaves patched and rewritten where five- to six-line capitals were cut out. Provenance: identified by the dealer as "1460" and "1480." JHO





Plate I

Latin Vulgate Bible, France, thirteenth century, fol. 89. No. 34





Plate II

Latin Vulgate Bible, northern Italy, thirteenth century, fol. 1. No. 45



patre procedit alleluia alle  
 me clarificabit alleluia  
**M**entes alleluia.  
 nostras q̄s dñe sp̄s  
 sc̄s diuinis replet  
 sacram̄tis. quia ip̄e  
 est remissio omnium  
 m̄or: **Oratio dñi.** In  
 unitate eiusdem. **G**  
**Gloria quarta.**  
**D**eus dum egredere  
 ris coram populo tu o  
 alle luia iter faciens  
 as alleluia habitant in  
 il lis alleluia alle  
 luia. **ps** **E**rugat de  
 us et dissipet. **G**lo  
 in excelsis deo. **Col**  
**Leta.**  
**M**entes nr̄as q̄s  
 dñe sp̄s sanct̄  
 paradit̄s qui a te p  
 cedit illuminet. et i  
 ducat mom̄m sic  
 tuus promisit filius  
 ueritatem. **Qui t̄.**  
 In unit̄ eiusdem. **Jo.**  
**D**iligite iusticiam.  
**A**lle luia.  
**E**ni





Plate IV

*Dutch Book of Hours, fifteenth century, fol. 99. No. 85*





Plate V

*French-Flemish Book of Hours, fifteenth century, Leaf 55. No. 87*





Plate VI

*French Book of Hours, fifteenth century, Leaf 30. No. 102*



Plate VII

French Book of Hours, fifteenth century, Leaf 60. No. 108





Plate VIII

French Book of Hours, sixteenth century, Leaf 61A. No. 109

## Glossary

**anglicana.** An English Gothic bookhand used in the fourteenth and fifteenth centuries, a formal cursive hand.

**antiphonal.** A liturgical book containing the music for the Divine Office, the cycle of daily devotions of the year.

**baguette.** Staff that frames the side(s) of text or miniatures (Farquhar, p. 76).

**bas de page.** Lower margin, area below the textblock.

**batarde.** A bold Gothic bookhand of the fifteenth century used in Burgundy, Flanders, and France.

**beatus.** The first word of Psalm 1 in the Latin psalter, meaning "blessed."

**bifolium.** A single sheet folded in half.

**cadell.** A flourished capital letter, also called a Lombard, most frequently found in music manuscripts.

**canticles.** Various songs from the Old and New Testaments and others not found in the Bible, such as the *Te deum*.

**catchwords.** The first word or words of the next quire written below the textblock on the verso of the last leaf of a quire, guides to the scribe and binder.

**codicology.** The study of the manuscript book; in its narrower sense, analysis of the physical makeup of a manuscript.

**collation.** Analysis of the makeup of the quires that constitute a manuscript.

**collects.** Short prayers.

**colophon.** An inscription in a manuscript containing the scribe's name or date of completion of the book.

**dentelle initial.** An initial painted in gold, blue, and magenta with white filigree designs (Farquhar, p. 69).

**Eusebian notation.** A system of annotation devised 314–331 by Eusebius of Caesarea for his concordance of the texts of the four Gospels.

**ferial psalter.** A service book for monastic use: the book of psalms from the Bible divided into sections to recite on different days of the week.

**fillet.** Single line or groove formed on a binding by tooling.

**fore edge.** Designation of the page edge opposite the binding; *spine edge*—the side sewn into the binding; *head edge*—the side at the top; *tail edge*—the side at the bottom.

**formata.** A bold formal Gothic bookhand, more elegant than *textualis*, also known as Gothic Black Letter.

**four-centered arch.** An arch nearly rectangular in form, also called a Tudor arch although it was invented in the fourteenth century.

**gloss.** Commentary on a text, in smaller script in the margins or between the lines.

**Gospel lectionary.** A selection of passages from the Gospels arranged in order of the liturgical year.

**gradual.** Liturgical book containing the music for the mass.

**grotesque.** Imaginary hybrid human-animal creatures that populate initials and borders, also called drolleries.

**headband.** Bands at the top and bottom of a book's spine where the quires are sewn together, often decorated with colored threads.

**head edge.** See *fore edge*.

**headpiece.** See *pylon headpiece*.

**historiated initial.** An initial containing a narrative scene.

**hobnail notation.** Chant notation with notes resembling horseshoe nails, used in Germany after c. 1300.

**incipit.** First words of the text.

**incunabulum.** Literally a cradle book, one produced with movable type in the fifteenth century.

**invitatory.** An antiphon, the invitation to worship beginning a liturgical text.

**Liber Usualis.** A modern combination of the gradual and antiphonal.

**litany.** A form of prayer petitioning a list of saints.

**liturgy.** The form(s) of the church's public worship.

**melisma.** Melody.

**missal/sacramentary.** Books used by the celebrant at mass. The missal contains all spoken and chanted texts and gradually replaced the earlier sacramentary during the eleventh and twelfth centuries. The sacramentary contained the celebrant's portions of the service for high mass.

**neumes.** Musical notation invented in the ninth century, a series of accents without a staff above the text to be sung.

**nocturne.** Three divisions of Matins in the Hours of the Virgin or Office of the Dead, each containing antiphons, psalms, lessons, and responses.

**obit.** Record of the date of death of a person entered in the calendar.

**octave.** Eight days of celebration of a particularly important feast.

**ordinary.** Service of the mass, part of a missal.

**paleography.** Study of scripts.

**penitential psalms.** A group of seven psalms requesting God's forgiveness for sins (Pss. 6, 31, 37, 50, 101, 129, 142).

**prickings.** Holes formed by a stylus, used to aid in ruling.

**pylon headpiece.** A table-shaped rectangular block of ornament at the beginnings of texts in Greek, Armenian, and other Eastern manuscripts.

**quire.** A group of leaves folded and sewn together; also called a gathering.

**quire marks.** A system of marks used to number the leaves of a quire consecutively; also called signatures.

**rotunda.** A rounded, spacious formal Gothic hand.

**rubric.** Headings and explanatory notes written in red ink (from *rubrum*).

**sacramentary.** See *missal*.

**sawtooth pattern.** Pen flourishing in red and blue ink along a column of text, forerunner of the *baguette*.

**sequences.** Extracts from the Gospels, a minor element of the book of hours.

**spine edge.** See *fore edge*.

**square notation.** Gregorian chant notation with square note forms.

**stylus ruling.** Ruling in drypoint using a stylus to make grooves and ridges to guide scribes.

**suffrages.** Prayers petitioning saints for aid.

**tail edge.** See *fore edge*.

**temporale.** Offices of the cycle of the church year, beginning with Advent.

**textualis.** Standard Gothic bookhand of the thirteenth century and later, used for ordinary books.

**uterine vellum.** Tissue-thin parchment made from unborn calf, also called abortive.

**versal.** An initial one line high.

**watermark.** Marks of various forms impressed in paper by its maker, useful in dating.



## *List of Bibliographical Abbreviations*

**Alexander 1971.** Alexander, Jonathan. "A Lost Leaf from a Bodleian Book of Hours," *Bodleian Library Record* VIII (1971): 248–251.

**Alexander and de la Mare.** Alexander, Jonathan, and Albina de la Mare. *The Italian Manuscripts in the Library of Major J. R. Abbey* (London, 1969).

**Antiphonale Romanum.** *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis* (Tournai, 1949).

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